

MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON
MAY, 1942 • FIFTY CENTS

NOT "Culture as Usual". . . .

EVERY American now realizes that the United States cannot win the war and simultaneously continue "business as usual," nor can it continue "culture as usual." The present crisis makes change inevitable. We must accept this change as a challenge to better performance. As Donald Nelson said, "We must assume that there is probably a better way to do almost everything."

The American Federation of Arts' specific challenge is the MAGAZINE OF ART. The exigencies of our total war effort today, coupled with the cessation of foundation grants, and the drastic decline in special contributions make it impossible for the Federation to provide the large subsidy for the publication of the Magazine on the past basis.

Yet the publication of an art magazine which would further the aims of the Federation and the art interests of America by providing a means of communication for creative artists, museums, art associations, colleges and individuals, has been a primary function of The American Federation of Arts since its inception in 1909.

During the past decade of spirited art development and art interest throughout the nation, the Trustees and officers of the Federation have noted with pride the day-to-day increase in the use of the MAGAZINE OF ART as a tool of the art student and artist, and the prestige it has enjoyed as a liberal and independent magazine with chief emphasis on contemporary American art.

Everyone will agree that it is imperative to maintain those creative forces which have made our nation great, and which are our most priceless heritage. As a part of the free spirit we are defending, these forces must be kept intact, for they will assure the unbroken cultural life of our nation, and will constitute a stronger base for the post-war era. The MAGAZINE OF ART is a medium of expression for the creative spirit.

The Trustees of the Federation have the firm conviction that AFA members and individual subscribers share their belief that the continuity of the MAGAZINE OF ART is of great importance, whatever the sacrifices necessary to accomplish this. After surveying the various alternatives, they have decided to make a change in the frequency of publication, which will enable the Federation to reduce publication costs to the level of income.

This decision has its compensations. In the reduction of the number of issues to eight, October through May, it is planned to increase the number of pages in each, which will approach the extent of pre-war issues. It will continue to appear on the tenth of the publication month. The annual subscription will remain the same—\$5.00. The price of single copies will be 75¢—to AFA members, 50¢.

Members and subscribers will undoubtedly approve the action of the Trustees when they take alternative courses into consideration. The Trustees of the Federation have voted that they will not relinquish the title of the Magazine to combine it with any other magazine. They are opposed, also, to lowering the standards of production while materials and services are available to maintain its high quality. They are equally opposed to a change in the make-up and page size.

The MAGAZINE OF ART is essential not only for the development of a living art, and interchange of the arts of the Americas, but also as a record of the cultivation of the arts during wartime, for today and for the future. This is even more important, for no other publication on art is doing this particular work today. The extent to which the MAGAZINE OF ART will be able to perform this service depends on your continued support and interest.

THE AMERICAN FEDERATION OF ARTS

CONTRIBUTORS

GEORGE HOWE, whose Fogg Museum lecture is presented as the lead article of this issue, is a Philadelphia architect. His appointment earlier this year as Supervising Architect of the Public Buildings Administration, Washington, was noted in the March issue. At that time we also commented on Mr. Howe's unexcelled qualifications for that key post. Mr. Howe contributed an article to the April, 1940, issue of the Magazine, in which he upheld the modern side of a debate. He then wrote: "... 'The house, the school, the church' of integrated building are to be engineering inspired by creative democracy without aristocratic pretensions. Creative democracy has so many new enemies, within and without, needs weapons of accomplishment more effective than those it once inherited from ancient oppressors. I say *are to be* because I do not intend to argue that integrated building has reached its goal or followed at all times a clear and consistent course. For myself I shall be satisfied if in our time it establish a direction to follow. Meanwhile it is better to build than to talk. . . ."

R. STURGIS INGERSOLL's concern with sculpture does not end at the confines of his own family garden in the Philadelphia suburbs. As a Trustee of the Philadelphia Museum of Art and a member of the committee which developed theamuels Memorial sculpture scheme for the Fairmount Park Association his influence has been national. The funds of the Samuel Memorial have provided for a notable series of sculptures along the banks of the Schuylkill and for the big open-air sculpture shows in the art museum grounds held in the summers of 1933 and 1940.

FRANK SEIBERLING, JR., is supervisor of education at the Toledo Museum of Art, in that institution a most important post.

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MAGAZINE OF ART

A National Magazine Relating the Arts to Contemporary Life

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NUMBER 5

Marion Campbell: Binding up the Wounded. Linoleum Cut Cover
Purchased by the American Red Cross

The Meaning of the Arts Today. By George Howe 162
The War May Stimulate the Building Arts

Flemish Primitives 168
The Notable Benefit Loan Exhibition at Knoedler's

Sculpture in a Garden. By R. Sturgis Ingersoll 170
A Philadelphia Collector Explores Some Possibilities

Our Chilean Contemporaries. By Frank Seiberling, Jr. 174
A Good Neighbor Exhibition Travels in North America

The Golden Years of France 178
The Latest Dale Loans to the National Gallery of Art

News and Comment 182
*Measuring Rod: The Quality of Mercy: Enduring Monuments:
Rising Tide—Terre Haute, Indiana, and Lincoln, Nebraska:
Fashion for the Future: First Negro Annual, Atlanta*

Letters to the Editor 186

Calendars

May-June Exhibitions 192

Where to Exhibit Inside back cover

Scholarships and Fellowships Inside back cover

Competitions Inside back cover

Previous issues are listed in *Art Index* and *The Reader's Guide to Periodical Literature*

F. A. WHITING, JR., *Editor*

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Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.

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OEM PHOTO

Contour farm lands in the Tennessee Valley. "The fundamental meaning of TVA is to be seen from the air, in its surrounding farms and the geodetic sculpture of their hillsides, moulded to garner sun and water, in the roads running to the well planned towns in the folds of the hills. . . ."

THE MEANING OF THE ARTS TODAY*

BY GEORGE HOWE

SINCE I UNDERTOOK to discuss the meaning of the arts today we have declared that a state of war exists. Every continent in the world is now involved. In the circumstances I could not help asking myself whether the arts had any meaning, but then I recalled something I had read not long ago:

"All the pure and noble arts of peace are founded on war; no great art ever arose on earth but among a nation of soldiers. There is no art among a shepherd people, if it remains at peace. There is no art among an agricultural people, if it remains at peace. Commerce is barely consistent with fine art, but cannot produce it. There is no great art possible but that which is based on battle."

These sound like the words of a philosopher of conquest and I found them in fact in a treatise on *The Art of Modern Warfare* by Colonel Herrmann Foertsch of the German General

Staff, but he was quoting John Ruskin, speaking in sorrow, not in pride. Let us then, like Ruskin, be not afraid to look for light in momentary darkness.

The arts can be considered in two ways, either as becoming or become, or, if you will, as alive or dead. If we give the matter any thought we cannot but realize how great a number of people regard art as dead without realizing it. They are more interested in the product than in the process of production. They see collections of objects, even contemporary objects, honorably interred in magnificent mausolea built of the richest materials and come to look on these objects as born to be buried and beatified rather than as living things taking their place in the turbulence of everyday life. They read volumes of criticism about modern art and come to feel that the work of today can be reduced to order by discriminating taste, as can, in some measure, the work of the past, not realizing that an art that is trussed and garnished for the table of the connoisseur is only a more or less fragrant corpse.

Art is in reality only an extension of the song and the cry, the plumage, the pelt and the scales, the nests, mounds and dams, of our less articulate brothers. In its healthier states it is the expression-form of a way of life, one with the crafts of the soil and the shop, with everyday habits of thought and dress. In its periods of confusion it corresponds closely to the confusion of our own lives.

* Presented as a lecture at the Fogg Art Museum, Harvard University, on December 16, 1941. Mr. Howe used seventy-two slides to illustrate his talk. In printed form we can use comparatively few illustrations. However, many of the buildings he discusses have been reproduced in the Magazine in the past few years. Illustrations of TVA buildings, for example, appeared in the issues for March, 1938, September, 1940, and May, 1941. An illustrated article on the work of Alvar Aalto was published in April, 1939; and with it will be found reproductions of characteristic buildings, although not all of those mentioned by Mr. Howe. Other illustrations too numerous to list are indexed in the four past volumes.—EDITOR.

Man seems to pass through recurrent periods of struggle, some of which are more favorable to the arts than others. For the purpose of simplification we may call these struggles the struggle with nature, the struggle with man, and the struggle with himself. In the epoch of which we are a part these three struggles correspond approximately to the seventeenth century, with its scientific and geographic extension, to the eighteenth, with its reason and subsequent revolution, and to the nineteenth, with its material fulfillment and consequent release of the thought and time of numerous individuals from the necessitous striving of the group.

Whether this historical table be accepted or not there can be no question that the Baroque art of the seventeenth century is characterized by exploratory vigor, the classic art of the eighteenth by imposed and reasoned order, and the post-revolutionary art of the nineteenth by personal wrestling with the matter and media of artistic expression.

In this period we see a growing cleavage between the arts and the crafts and between the various arts themselves. Works of individual genius continue to appear, but there is discord between the artist and his fellows, between them and society. Activist groups are constantly born only to die in a clamor of mutual recrimination. To the man in the street, painting, sculpture, and music gradually become, as a French critic once said, the three branches of abnormal psychology.

In this struggle of man with himself there will one day no doubt appear some direction common to all men of the time,

or at least a parallelism in their various courses. What interests us here and now is whether the arts seem to indicate that the individual conflict is to persist in this twentieth century, or whether we may look forward, not to some direction common to all, but to a common direction.

I shall consider primarily architecture, not only because it is the only art about which I am reasonably competent to speak, but because, of the four arts, it is the one most intimately involved in the everyday life of the people.

In order to distinguish architecture from construction, and yet to maintain the necessary relation between the two, I shall call the first the art of building, the second the trade and the craft of building. By the art of building I mean the search for an integrated expression-form, with its esthetic growing out of use and technics, by the trade of building the too crassly functional attack of the materialists, by the craft of building the fashion styling of the eclectics and the decorators. I shall also dwell particularly on the American scene, where the building potential is probably the highest in the world.

I have already spoken of art as the expression-form of a way of life. In a paper *Art and America*, Archibald McLeish has said the same thing more eloquently:

"An art is not something which requires only an artist. An art is something which requires an artist living in a land. It is something which happens between a man and the earth he lives on. It needs an understanding. And it takes time—it takes a long time, many generations—for a new people and a new land to under-

Moving lights register the movements at a traffic intersection near an American city. Such structures mark "an effort to superimpose a new way of life on brick, smoke, and sewage, to make the land a likeness of the people so that the people may come to be a likeness of the land"



FWA PHOTO



stand each other. It takes time because the understanding between a new people and a new land is an understanding in terms of time: an understanding by habit, by repetition, by expectation, by use . . . most of all by use. It is when the people and the country have put their mark on each other, so that the country is a likeness of the people and the people are a likeness of the country, that they understand each other. And it is only then that a new country has an art of its own."

It is, then, at those points where art meets soil, water, and the open sky that we may look for evidences of direction rather than in the vocal centers of intellectual disputation and beetling skylines. Behrendt takes as the keynote for his discussion of modern building Goethe's words, "Art is formative long before it is fine, and yet is true and great, indeed often truer and greater, than fine art itself," but on the last page he concludes: "Greatness, however,



TOP: *Defense Housing, Center Line, Michigan. Eliel and Eero Saarinen Architects; J. Robert F. Swanson, Associate.* ABOVE: *Model of the Saarinen project.* BELOW: *Defense Housing Project, Windsor Locks, Connecticut. Hugh Stubbins, Architect.*



is denied in our time not only to architecture, but apparently to all art." If he would turn his eyes from the conscious building art of those famous in the world of contemporary criticism to the works of the semi-anonymous groups of engineers and architects who are collaborating in the construction of our gigantic public works, he might feel that greatness had not been quite denied. The pride of Greece is in her temples, of Rome in her aqueducts.

The TVA power project, in its innumerable square miles and with its multiform structures, is above all an evidence of a will to see the machine in focus with the man on the soil. We are apt to think first of its massive concrete dams, such as the Norris Dam, anchored in earth and harnessed to sun and water. We may, if we choose, consider them symbols of escape from cave life, from the smoke and smudge of the black gold of the modern Niebelung. These things, however, are the end-product. The fundamental meaning of TVA is to be seen from the air, in its surrounding farms and the geodetic sculpture of their hillsides, moulded to garner sun and water, in the roads running to the well planned towns in the folds of the hills, such as the town of Norris, delicate extensions of the colossal forces of the river, in other words in the whole concept, on a vast territorial scale, of an "understanding between a new people and a new land," which McLeish sees as the basic fact necessary to art.

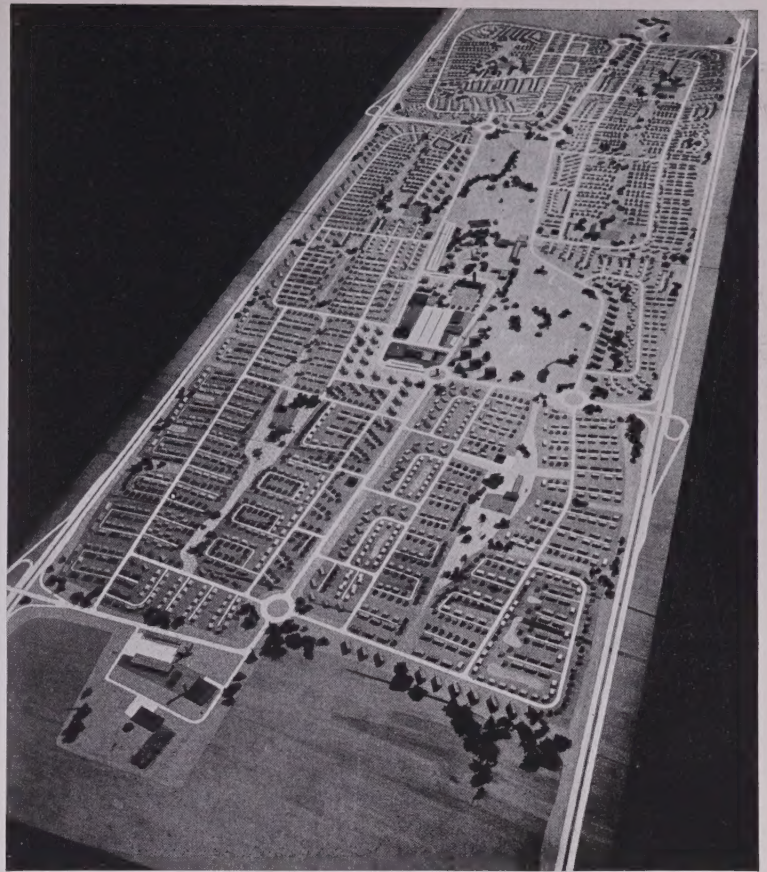
Travelling on the ground we cross highway bridges over the streams that feed the river, beautiful in their restrained economy of design, and come to the mechanical heart of the organism, the turbines and generators, plastic forms in polished steel, housed at the foot of the dam, and to the dam itself, the art of building embodied in the purest forms of engineering concrete. Bridge, turbines, and dam are determined in their design by the calculated esthetic of external loads and internal tensions, rather than for the mere delight of the senses. This is the modern esthetic, or science of beauty, the esthetic of dynamics or kinetics, which we find in many modern buildings even where no forces other than sun, wind, and gravity come into play, and also in the search for dynamic spatial freedom of our musicians, painters, and sculptors.

The TVA project, as I have tried to bring out, is significant because of the scale and scope of the natural and human background against which its structures stand. The structures themselves are less imaginatively designed than similar work, elsewhere, under the control of individual artists. Their contribution to the art of building is in forming a great new tributary to the stream of common creative effort that has been swelling from its source in the late nineteenth century.

In Finland Alvar Aalto has designed a coherent industrial group at Salpuri which surpasses in quality any unit of TVA. The sheds, towers, and conveyors of the plant are distinguished by a beauty of form and proportion, expressed in terms of severe structural realism, that entitle them to a high place in the art of building. The houses for the employees form a part of the group and, with their free plans well adapted to the topography, extend the design of the plant into the surrounding woodlands, maintaining the character of industry but adding to it the grace of living, as the TVA houses, with their nostalgic recall of colonial life, fail to do.

We may hope some day, in a larger scene, to develop structures as refined as these, but up to the present, whenever architects in America have intervened in economic building, they have, by will or necessity, generally confined themselves to the trade or the craft of building. Even the factories of Albert Kahn, superb in their forthrightness, consciously deny any relationship to esthetics. Only Wright, apparently, dares affront business by suggesting that there is anything in common between industry and the art of building, and his Johnson plant seems rather to thumb its nose at the problem than to accept it gladly, as does Aalto's plant at Salpuri. It is interesting to observe, on the other hand, how closely the spirit of Wright's forms parallels those of TVA, however different may be their motivation.

In housing attached to industrial plants we have nothing to compare to Aalto's, nor in housing in general has there been any



Model of Defense City. George Howe, Oscar Stonorov, and Louis I. Kahn, Associated Architects. A complete town designed collaboratively. Each architect and engineer enjoyed considerable freedom in his special sphere

broad evidence, until lately, that we were approaching the standards of earlier work in Europe. Perhaps the best example of group dwelling in the recent past is Stonorov's apartment house project, the Carl Mackley Houses, in Philadelphia, which was born of crisis when the RFC was making herculean but almost fruitless efforts, after the collapse of our banking system, to start the building ball rolling through limited dividend corporations. The fine courts, adapted to the natural contours of the ground and joined by wide shelter communications under the buildings, the ingenious plan, with the open-air fire-tower landings, imposed by the local building code, enlarged to provide living porches on the upper floors, and the well arranged swimming pool, community center and basement garages, make it also a fine example of the art of building.

After the enactment of the housing act we seem to have fallen again under the burden of our old economic transgressions, so that the freedom in design of the many able architects employed under the program was restricted as Stonorov's was not. Appropriately enough, since we started by admitting that war might be the mother of the arts, it is in the turbulence of the defense housing program that we seem to see the first general signs of the release of the individual artist's skill. Raymond's delicately modelled site plan, Saarinen's almost classic restraint in the arrangement of streets and the grouping of buildings, Stubbins' successful search for domestic charm within the framework of a strict geometrical pattern, and Gropius' and Breuer's brilliant study in topography, orientation and a new approach to the dwelling unit, show what a variety of solutions may be expected from individual artists, when allowed some latitude, even under the same program and within the strictest limitations of economy and time.

On a still larger scale it is now being proposed to construct a defense town of fifty thousand inhabitants, to be designed by a collaborative group of architects and engineers, in close cooperation but with complete freedom in their individual spheres, a town complete with administration buildings, community centers, schools, shopping districts, theater, golf course, athletic fields, sewage disposal and power plants, areas for light manufacturing, and safety

overpass accesses from through highways. It may be that the seed of Frank Lloyd Wright's Broadacres City is being carried in the womb of the war.

As a result of the milling struggle to rediscover the lost art of living together we may at last see assembled in coherent communities all those scattered and instinctive efforts of individual artists to formulate an art of building integral with our thought and action. It seems to me to be clear that all their efforts, however seemingly eccentric, have been directed to one purpose, and one purpose only, to create a usable expression-form worthy of the name democratic, an expression-form proper to church and state, rich and poor, art and industry. The great sin of eclecticism has not been artistic sterility, but compartmented exclusivism. The meaning of the art of building is that society is one.

The relation to contemporary philosophy, mathematics, science, and engineering that the actual forms of this modern art of building have gradually assumed is a subject too controversial to discuss, but that there is some impulse common to all its products the most superficial comparison of various kinds of structures in many countries seems clearly to indicate. In Wright's early work, at the turn of the last century, we find the elements already completely suggested, the overhanging roof plane, either continuous or broken, the free flow of external and internal space, without emphasis on the point of entry, and the screen subdivision of space, both internal and external. In his recent house on Bear Run we find this sort of space definition fully developed in all its elements; the roof planes especially have assumed clear cut form as concrete slabs. It is one of Wright's characteristics always to adhere to, if not actually to overstress, the logic of the materials he employs. I shall not be accusing him of plagiarism, for I do not believe he ever deigns to look at a foreign product, if I make the point that his roof planes are reminiscent of those of the Sanitarium at Hilvershum, that his interlocking spaces recall the plan of Le Corbusier's villa at Poissy, or that his terraces seem to belong to the same category as the terraces of the villa, though his are extended and Le Corbusier's are enveloped. In the same category, also, stands the plan of Mies van der Rohe's house at Brunn, as well as its interior, with its regular distribution of delicate supports under a floating roof plane and its rich free-standing screens.

We find not only houses but all sorts of buildings preparing the way for the design of the new community. Scattered here and

there among the rank growths of eclecticism we discover clean-cut contemporary structures, a bottling plant for Canada Dry, a rolling ice-cream parlor, which may be relocated at the whim of trade, Saarinen's beautiful music shed at Stockbridge, where the spider-web roof trusses serve as a sound screen and produce, I am told, remarkable acoustical results, Lescaze's terrace at Unity House, near Bushkill, Pennsylvania, with its circular roof plane, Hoyt's school for crippled children in Denver, with its well articulated plan, its alternating courts and classrooms, its airy accesses and easy ramps.

In Finland we find Aalto's sanitarium. The beautiful functional asymmetry of the plan, exquisite in its precision, and the delicate proportions of the balconied wings, distinguish it as one of the finest examples of the contemporary art of building. In Aachen stands the church of Corpus Christi in its naked symbolism, swept clear of graven images, and in Basel Moser's church tower, whose power in tenuity seems to suggest the strength of the thin thread that binds us to the mysticism of the past.

To conclude the consideration of these dispersed efforts, I shall rapidly run through the building of the Philadelphia Saving Fund Society. Since Lescaze and I designed it I shall not present it as an outstanding example of the art of building, but only as a conscious and conscientious attempt to bring the man in the brown derby and the business suit into coherent relation to the bank and the building he works in, and to replace the usual eclectic subdivision of cells into noble and ignoble apartments by a spatial and human continuity. From the neon sign on the roof, to the basement with its high-tension transformers, high-pressure steam valves and complication of machinery and pipe lines, through the quarters of the Board of Managers on the top floor, with their boardroom, dining-room, and kitchens, through the office spaces on the rental floors, with their enamelled steel partitions and desks and their chromium plated chairs, through the complexity of the mechanical mezzanine, with its banks of air-conditioning units,

RIGHT: Moser's Church Tower, Basel, Switzerland. BELOW: "Fallingwater," Frank Lloyd Wright's house for E. J. Kaufmann at Bear Run, Penn. General exterior view taken at night

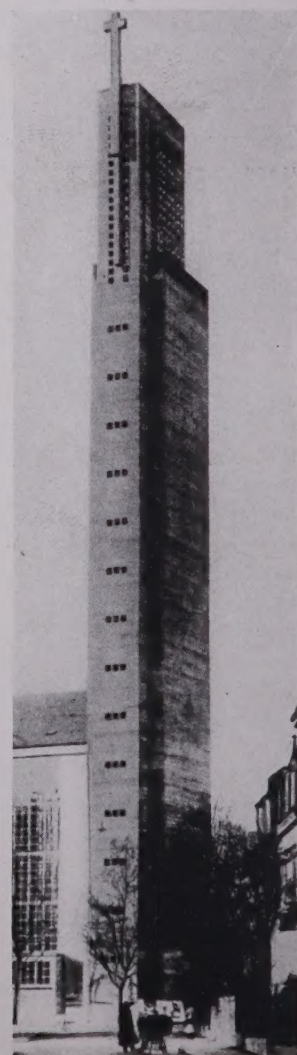
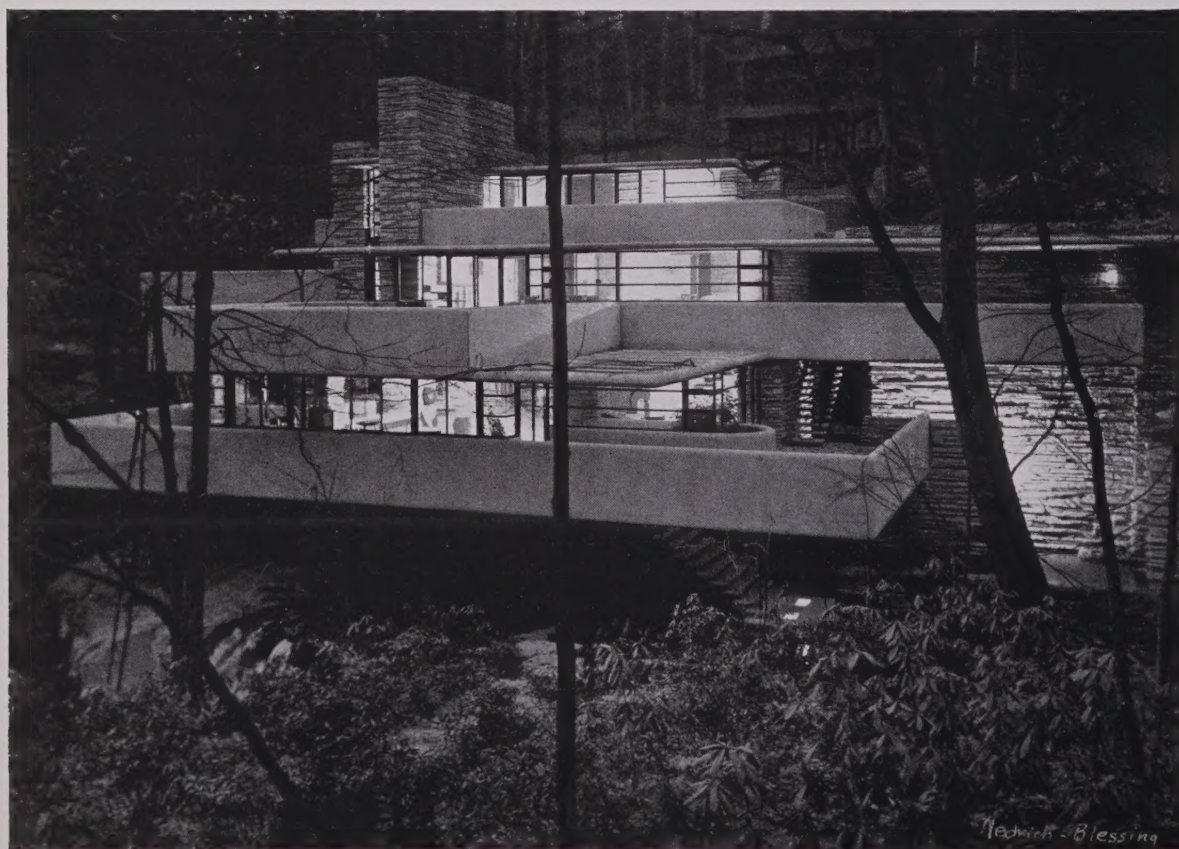


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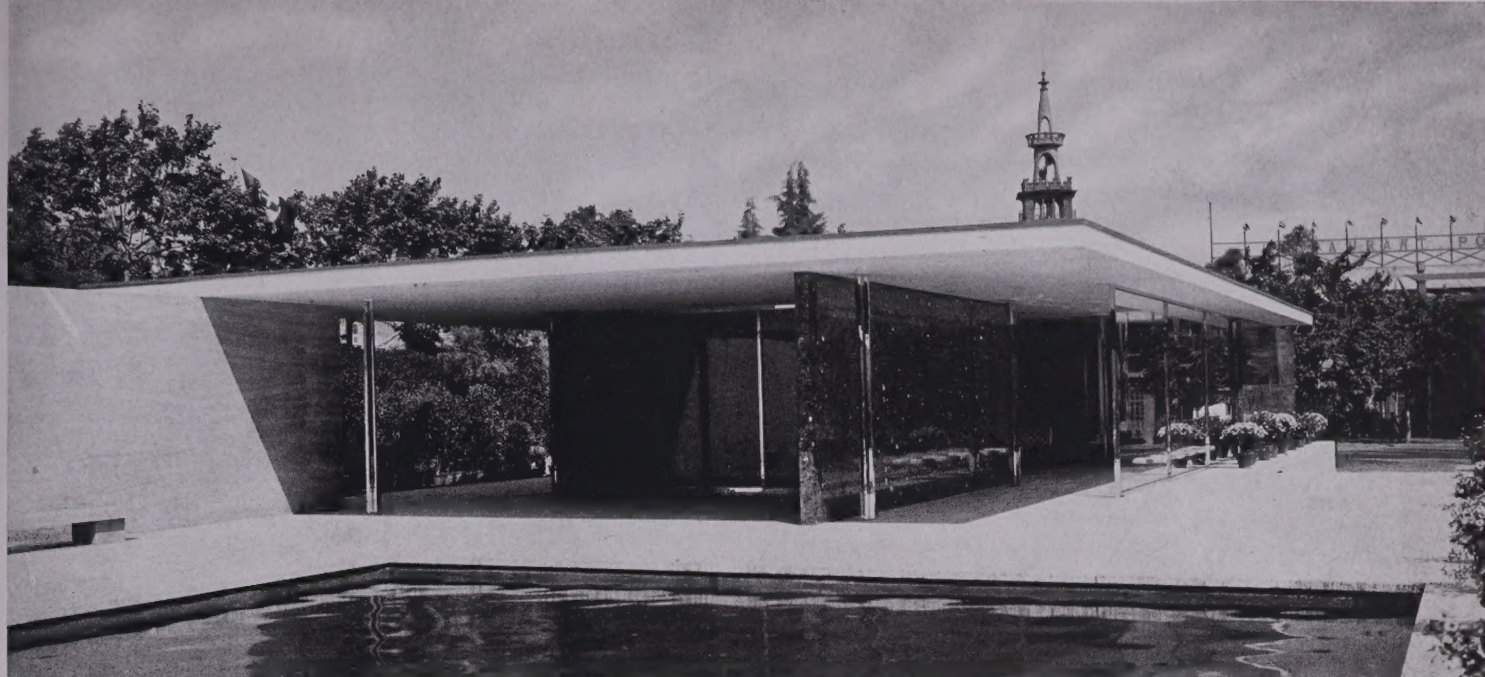
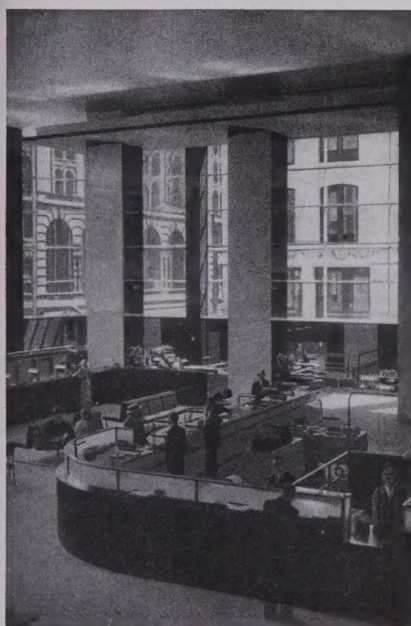


PHOTO COURTESY MUSEUM OF MODERN ART

ABOVE: *Mies van der Rohe's pavilion at the Barcelona International Exposition, 1929. Pool-side view shows the interlocking interior and exterior spaces; the free disposition of the screens*



LEFT: *Banking Room in the Philadelphia Savings Fund Society skyscraper. The architects were Howe and Lescaze*

screened air-intakes and suspended steel vault, through the banking room with its acoustical ceiling, its furniture exactly like that of the offices above, its columns cased only in bare marble facings, to the ramp garage which houses the cars of the tenants and to the exterior whose shell follows the precise forms of the steel skeleton it clothes, there is no suggestion that one part is intended as the art of building, another as the trade of building, no suggestion that any space is isolated from another, is more or less noble than another. It is a conscious effort to achieve an expression-form appropriate to all men, above stairs and below, whether gifted or ungifted in the talents that lead to success.

This conscious search for an expression-form brings us naturally to Goodwin and Stone's Museum of Modern Art. Here we find the most positive effort in America to bring the contemporary arts of music, painting and sculpture, still-photography and the moving-picture, into direct relation to the art of building. The street screen, with its simple fenestration and free curving entrance shelter, surmounted by a set-back roof plane, suitably encloses the functions behind it, the auditorium, with its stage and screen, the other provisions for education and research in contemporary art, the club rooms and terrace, on the top floor, for relaxation and discussion, the dynamic displays of the art of building, in the galleries, with complete arrangements of drawings, photographs

and models, the exhibitions of painting and sculpture against backgrounds of screen subdivisions, conceived in the same spirit and tempo as the permanent or semi-permanent screen subdivisions of non-exhibition buildings, showing the relation of the other arts in space to the structural planes which define them.

This method of space definition in relation to other arts is of the same category as that used at the Swedish Pavilion at the World's Fair, with its wide broken plane roofs overhanging the open spaces and useful elements under them, or, more clearly still, as that used in Mies van der Rohe's pavilion at the Barcelona Exposition, in which the practically total absence of useful purpose left the designer free to express an almost disembodied thought. The interlocking exterior and interior spaces are not confused by the necessity of a weather-proof enclosure, the screens are disposed with no practical intention.

We can, then, without being offended in our ideas of comfort and utility, imagine three-dimensional curves of various slopes and accelerations, draughts, if you choose to call them so, defined by and passing between and around the rectilinear screens in a pattern of infinite complexity, a space curvature made tangible.

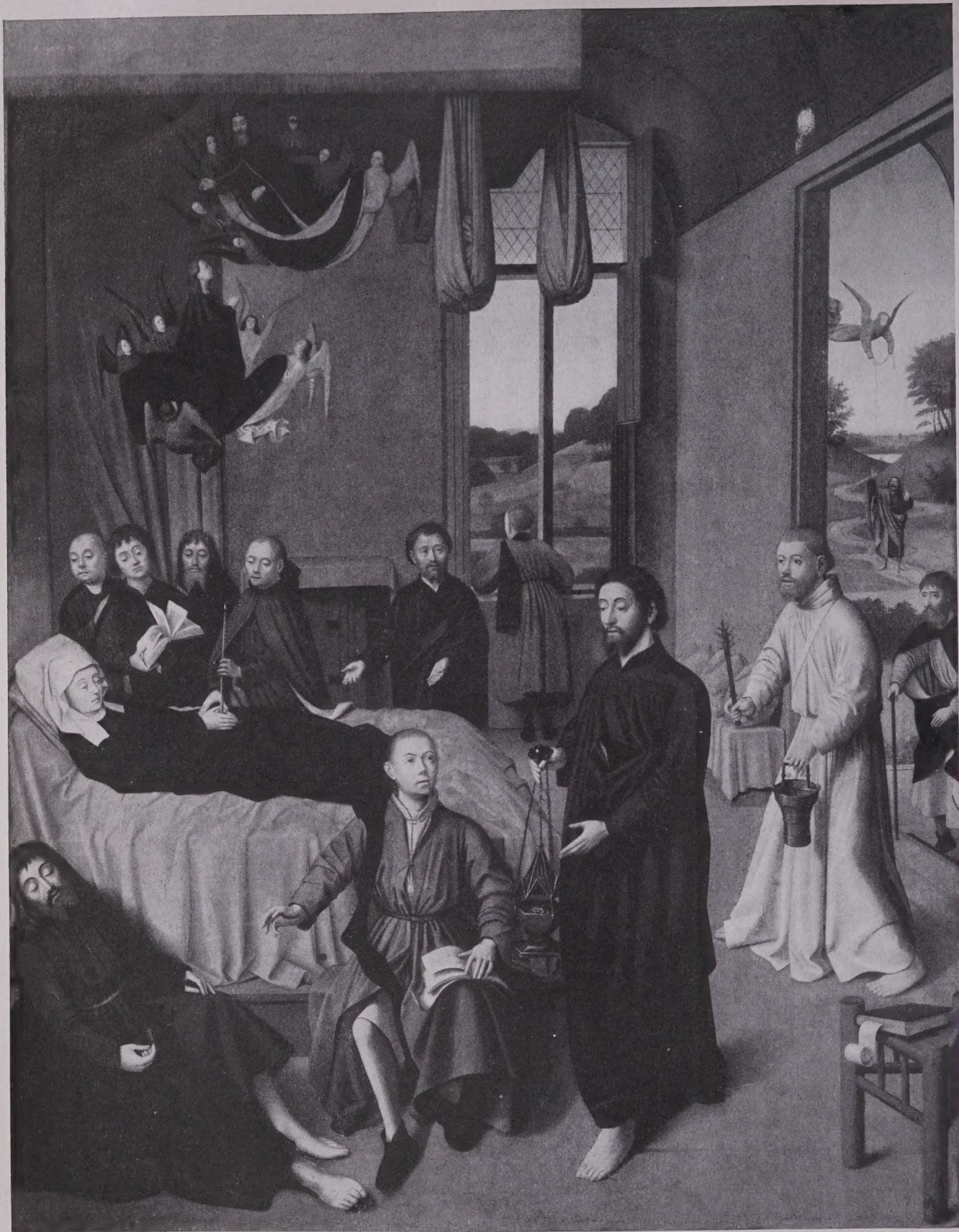
If we imagine these air currents made visible by smoke we may, without too serious intention, relate them to actual kinetic patterns with which we are familiar, the pattern of the golf club's swing, the pattern of a Calder mobile represented in rapid motion; then again we may relate them to a children's playground slide by Noguchi, or to the movement imposed on the slow waddle of the inhabitants of the celebrated penguin pool by their warped parabolic gangways.

All this chatter belongs to the conscious art of the city, and since I began with TVA and the effort to see the machine in focus with the man on the soil, I shall conclude with megalopolis and the effort to see the man in the street in focus with the machine. This is a problem in kinetics too, as the complex movements of New York's great external traffic intersections show, but it is more than that, it is an effort to create a way of living.

As the power plants and living centers of TVA are an effort to carve a new pattern of life out of earth, air and water, the public services, parkways, and recreation areas of New York are an effort to superimpose a new way of life on brick, smoke, and sewage, to make the land a likeness of the people so that the people may come to be a likeness of the land.

In the five boroughs and the surrounding counties of New York and New Jersey, innumerable areas are being redeemed and developed for living and recreation purposes. The list of them is impressive, and toward those areas new bridges and parkways thrust out in every direction, the George Washington Bridge, majestically

(Continued on page 190)



PETRUS CHRISTUS: DEATH OF THE VIRGIN. IN THE EXHIBITION FOR BENEFIT OF BELGIAN SAILORS ON ALLIED SHIPS. AT KNOEDLER'S

FLEMISH PRIMITIVES

NO SINGLE EXHIBITION of the New York season has caused such a flurry as the group of Flemish primitives recently displayed at Knoedler's. Organized by the Belgian government for the benefit of the Belgian sailors serving on allied ships, the show has the added interest of being held in a good cause. It is borrowed, for the most part, from public and private collections, and contains several pictures never before publicly exhibited. Its merits on

artistic grounds assured its success among scholars, students, and the informed public which follows in their wake.

The experts seem to have centered their attention on two panels: The Petrus Christus *Death of the Virgin* and the Jerome Bosch *Allegory of Avarice*. Neither has been shown publicly before; the former, according to tradition (as the phrase goes), has been in a Sicilian villa since the early 1500's. The latter belongs to an English collector. The Christus is a discovery in more ways than one. Max Friedländer has pointed out that it is the first Flemish depiction of the subject and others have noted the accomplished,



bove: HANS MEMLING: MARTYRDOM OF ST. SEBASTIAN. LENT BY THE
SSELS MUSEUM. Right: JEROME BOSCH: ALLEGORY OF AVARICE. ANON-
OUS LOAN. Below: ROGER VAN DER WEYDEN: A LADY OF HIGH RANK.
T BY JOHN D. ROCKEFELLER, JR. ALL ARE IN THE KNOEDLER SHOW

primitive handling of its spatial relations, unexpected at the date
en it by Friedländer—1440-45.

The public has responded to these quiet, masterful pictures. In days
en the way of the world is the antithesis of the serene discipline
pervasive Christianity, which prevailed as these artists worked,
is good to turn even briefly to their statements of humility and
urance.





PHOTOS BY REUBEN GOLDBERG, PHILADELPHIA

Looking out from the terrace of the author's garden in the suburbs of Philadelphia. At the left is John B. Flannagan's *Snake*, a stone carving. Georg Kolbe's bronze *Figure* stands in the center of the pool; on the pier at the end of the railing is Daniel Rasmussen's *Terra Cotta*

SCULPTURE IN A GARDEN

BY R. STURGIS INGERSOLL

MARKING THE ILLITERACY of American journalism, Owen Wister cited "a man of family" and "a family man" as accepted by news writers as synonymous. "Garden sculpture" and "sculpture in a garden" sound alike, but they do differ,—the one, in our time, being somewhat limited to frogs, nymphs, and babies, whereas the other includes all good sculpture placed in a garden. Not that "garden sculpture" may not be "sculpture in a garden"—*vide*, Girardon, Coysevox, Bouchardon.

Charles Lamb reckoned court calendars, directories, backgammon boards, bound and lettered on the back, and the works of Hume and Gibbon as "Books which are no Books." Yet he blessed his stars for his catholic taste.

Let us—in view of the excellence of so much contemporary sculpture—reckon "sculpture which is no sculpture," stone and bronze in which the accent is on garden and not on sculpture.

The outdoor sculpture shows of recent years instil two thoughts, one of joy that American sculpture is vigorous, varied, and distinguished,—one of regret that almost all the exhibits go back to the studios, or if not, then to museums where the bronze, the marble, the Indiana limestone, is never to feel sunlight, rain, mist,

dew, or leaf-cast shadow, in short, where it is to be deprived of that which it must love, and which, to the spectator, is its very being. And this in a civilization spending within a wide bracket of economic status immense sums on lawns, terraces, walks, walls, swimming pools, flower beds, and general country and suburban living.

All sculpture aside from certain religious and cabinet items should be out of doors. Let cemetery, park, or exterior walls hold the memorial, the monumental, and the architectural, but the rest should find homes in gardens, public and private.

Francis Bacon, in telling us of gardens being "the purest of human pleasures," also marked them as of "the greatest refreshment to the spirit of man." This world of ours for a long time since has not only needed but yearns for "refreshment."

Doubtless, a moving, refreshing factor in your life has already been created by the work of your trowel and clippers combined with God's chemistry. I urge that to call in to that exciting combination the hand of an artist in clay or stone will detract no whit from the purity of your pleasure, and will mark somewhat with the vintage quality the distinction of your refreshment. The craft of the sculptor, your hand on the trowel, God's chemistry, may work miracles.

Sculpture in a garden need not be conceived in terms of the Borghese gardens. A single piece of passionately cut stone, well placed, may have profound significance. You need not be an art collector, a haunter of galleries, an esthete; you may remain a gardener, a plain weeder, a strictly outdoor man or woman, and yet receive day by day that additional experience, differing from that derived from nature or from religion,—the experience of continual companionship with a work of art.

Sculpture needs gardens, and gardens need sculpture. Spots to beckon you are desired: sculpture creates such spots. Comparatively far-off spaces, where but grass and shrubs hold sway and the necessary visits are only those with the lawn mower, deserve and reward the effort of a stroll. Sculpture at such corners stimulates the effort. An iris corner, three weeks of shimmering glory; a rose or annual bed, through spring months but promise of things to come, may through the dull periods be made expressive by form in bronze or stone. The classic location for statues, at the end of an allée, is as choice today as when the formal gardens of the old world were created; but, also, to center a space, to establish a turning, to top a post, to enliven a blank area—sculpture.

Before we acquired any sculpture, my wife, my sister, and myself immensely enjoyed our two modest gardens. We thought we thoroughly and completely enjoyed them. We now know that we were blinded by inexperience. The gardens are today as modest as before, but they are infinitely more interesting,—considerably furnished with sculpture. No single step forward in that direction has been a mistake.

Our own delight has been our only guide in choosing, and the delight has been found in contemporary sculpture. We are, I suppose, somewhat eclectic in our range, from abstractions, spiritual of Brancusi, earthly of Wallace Kelly, to the realism of Despiau.

As with all works of art in possession, there are the memories of the acquisition.

In that miracle studio, way out on the Rue Vaugiraud, Brancusi rises from his oak hewn stool to pat the marble bird he had just agreed to let us have. On that other occasion, ten years later, with

the horror of war threatening, Brancusi was older, still kindly and affectionate, regretfully refusing to part with his marble children, pleading that he could not live without them and that his heart was too heavy to create their equivalents.

John B. Flannagan always remembered the evening that we spent at the Philadelphia Zoo watching the pythons fed. At home after dinner we talked and talked, and ended on a note that a snake should be in our garden. And what a magnificent snake he created.

There is a sad note in recalling the purchase of Gaston Lachaise's *Standing Woman*. We were friends. For years I had admired the bronze intensely. He always told me that it would some day be mine. The day did not come until some months after we Americans suffered that irreparable loss in Lachaise's death. I so regret that circumstances prevented my having it in our garden, with Gaston in the garden talking to us.

A happy morning for me was one with Lachaise and Robert Laurent in the court of our Rodin Museum in Philadelphia. To watch and hear those two touch and talk of those masterpieces, *The Gates of Hell*, and the *Burghers of Calais* was a lesson to this untalented amateur.

We Philadelphians are proud of Wallace Kelly and Yashima Onaga. Our gardens, as we live in them, would now seem sorry places without their white abstractions. I couple their names, not to indicate that their work is equivalent one to the other, but by reason of their being friends one of the other, friends of ours, and believers that paradise is a place where there are always available large blocks of white limestone, mallets, chisels, and infinite hours a day to cut.

There is a certain heroism in spending month after month in hewing sheer form, nothing but form, out of a great block of hardness. Watch Wallace and Yashima cut,—thoroughly expose yourself to the result,—and you will recognize that stone sculpture is not a thing that can be created by mere stone-cutters copying a clay of the modeller. Nor is stone sculpture created by any mechanical device of blowing up through pointing a diminutive. Brancusi

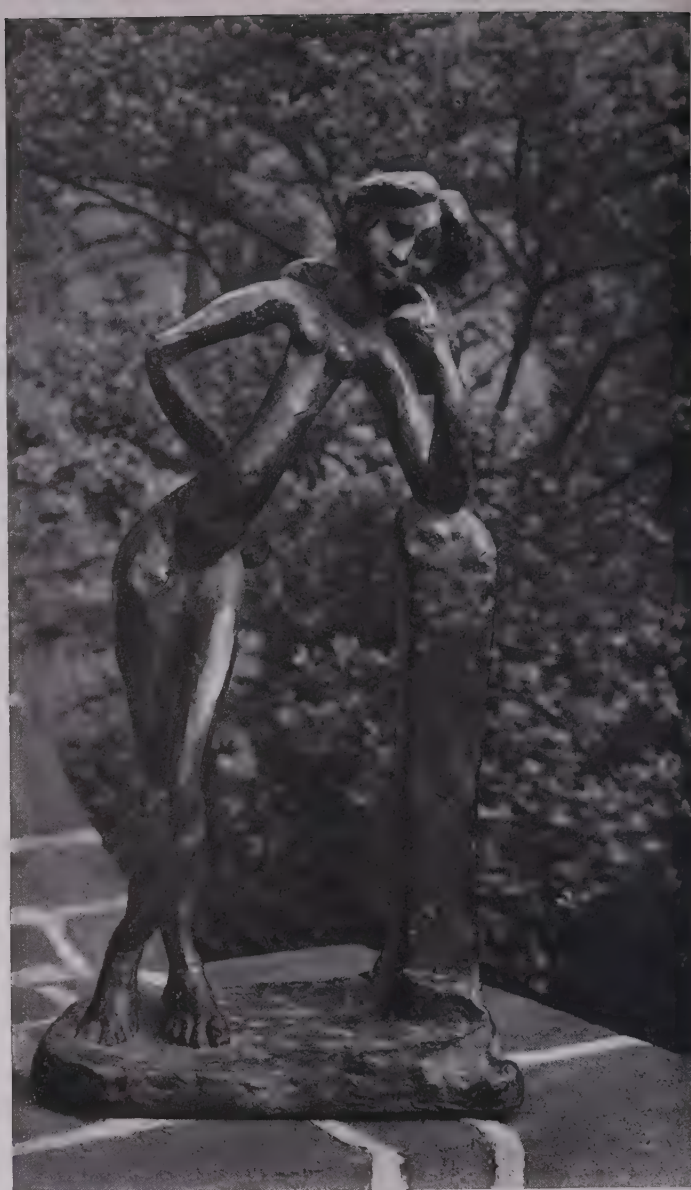
LEFT: *Ton of Stone* by Wallace Kelly. RIGHT: *Abstraction* by Yashima Onaga. Both non-representational pieces are by Philadelphians



said to me that he never put a line to paper or fingers to clay by way of sketch, that he looked at the stone, saw the desired form within, and went at it. I do not suggest that as the only course open to sculptors in stone, but the germ of the idea is one that no stone sculptor should ever discard.

From France we have the bronze bust by Despiau of Madame J. It is a difficult thing to place in a garden. The good lady with no satisfaction now rests on an oak trunk of my own sawing. I did so enjoy making this pedestal that I have difficulty in substituting another. My wife tells me I must. I will,—though I do urge that it is difficult to spoil a good Despiau head by poor placing.

On a certain afternoon in Despiau's studio we had a battle royal of temptations in choosing between Madame J. and the charming, graceful, three foot standing nude, *Assia*, the clay of which Despiau



PHOTOS BY REUBEN GOLDBERG, PHILADELPHIA

ABOVE: *Serpentine Woman*, bronze by Henri Matisse. LEFT: *Portrait of Madame J.* by Charles Despiau. Both are in the author's garden

had just finished, promising to me the first cast. We left the studio with *Assia* ours, but talking and sleeping through the night we reversed our choice to the sturdy, characterized Madame J. I have never regretted the decision, though I have been severely tempted, as two years later when I retired to bed for a month of rest, Curt Valentin, the proprietor of the Buchholz Gallery, of pleasure and temptation, knowing of my original love for *Assia*, sent her to me as a spiritual nurse. She proved such. I got well, but had to return her to Curt.

The Museum of Modern Art now owns an overlife-size enlargement of *Assia*. A wiser choice would have been in dimension as originally executed by Despiau, as the enlargement is a noteworthy example of the spirit departing from a work of art when executed in dimensions other than those originally conceived by the artist.

With something of the suggestion of vines and tendrils is our Matisse—the *Serpentine Woman*. Artists particularly delight in it. A painter friend tells me that he watched the master shape the clay. The model was a huge woman of tremendous circumference, like a fat woman in the circus. Matisse smoothed and shaped, shaped and smoothed, saying, "I am . . . I am . . . I am going to be able to see all the way around her."

If it be true that the art process is that of a savage attempt to create form within the limits of self-imposed and stubborn restrictions, and if my story is not apocryphal, the *Serpentine Woman* is indeed the result of a functioning art process.

A Kolbe stands in our pool,—an eighteen year old girl, nude, free, athletic, intelligent,—somewhat overtrained. There is a pathos in the figure. For years it has suggested to me a certain reviving spirit that some of us felt was developing in Central Europe in the 1920's and a year or so thereafter. Somewhat hungry, but clear-eyed, clean limbed, modest in nakedness, and as if forever divorced from twice-breathed air, sallowness, and harassing clothes. You remember the photographs of marching, running, climbing frauleins and others. Alas, the spirit went sour! But the Kolbe stands, daring you to take the plunge no matter how cold the water.

You come amazingly close to the sculptor in your garden. Even if you are not, as I am not, the member of the family who does the weeding, the edging, the watering, your garden is yours before you take the train to town, when you return, and through pleasant, sun bathing, conversational Saturday afternoons and Sundays. We eat, read, dream, and throw the baseball amidst the sculpture. Under these circumstances the artist would appear to be given his full opportunity.

And what rewarding ramifications there are in the incident of transferring a block of carved stone from the artist's studio to your own outdoor place of Baconian refreshment. You have created a new and intensely active area. If not that, you have injected a



Gaston Lachaise's Standing Woman, ample in its polished bronze forms, requires an outdoor setting

strength, a charm, a needed point of design in an old and loved area. You have taken a step in contributing an intellectual and esthetic experience to yourself and your friends, which differs from that experience granted by nature's loveliness. You have played a part in making the artist feel more at home in this American world of ours, which has been, by and large, so cruel to its men of real talent. You have cleared a studio of a finished work. You have suggested to an artist that he is desired—a suggestion he rarely receives in this twentieth-century civilization.

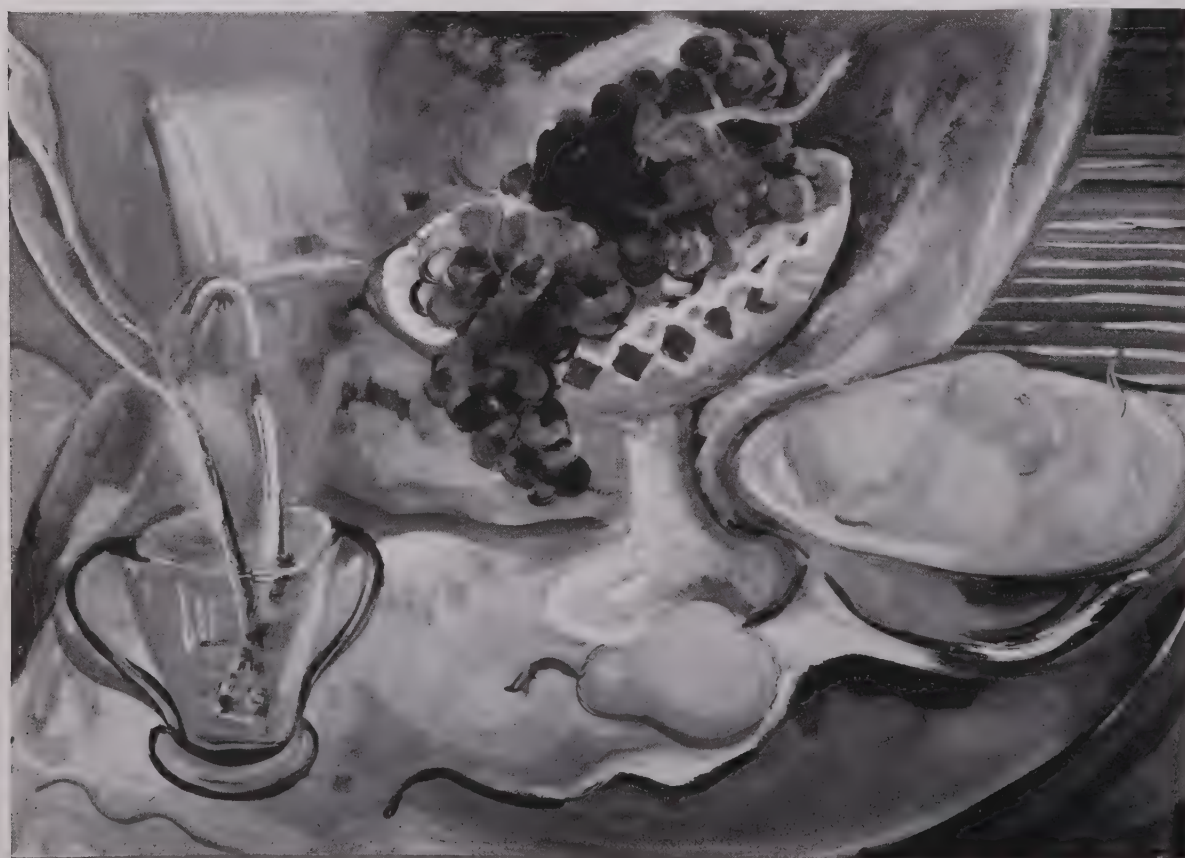
Art cannot live without patronage—a horrid word, but I know no substitute. A world controlled by business men, in which the business man does not understand the artist, nor the artist the business man, will be stamped in history as a bleak world. There is but little present hope through government projects. The best of government architecture and the sculpture that has gone with it give little indication of being expressive of America's actual creative power. Museums are urged to be patrons in place of private individuals. There are crippling weaknesses in that view. As some one said, "It were better if Mr. Mellon had done what the museums are being urged to do—support contemporary art—and the museums had done what Mr. Mellon did." Nor do we

as human beings of our own special decade, desire that these living bronzes and carvings, meant for sunlight, should be enclosed within walls.

There is a circular belt of country about my home city some forty miles around and ten miles deep, all to a considerable degree devoted to country living on the part of city people. The same status exists in many cities throughout the United States. In seeking the country we have sacrificed much,—theatres, music, clubs, and the countless rich, intimate, civilizing influences of town life. Suburban and country life, so obvious in its nature, may prove a poor substitute for the intricacies of town. Notwithstanding our gardens, our country clubs, and our horses, there is a fair chance that country living may make peasants of us all,—peasants of a new variety—peasants with electric light, automobiles, and radio, but peasants nevertheless. And I think of that forty mile strip, ten miles deep, and it is replete with gardens, charming gardens. What a counter-weight to the evils of the obvious would be the opportunity of living with sculpture in all those multitudinous gardens. Both the gardens and the gardeners would be more exciting to themselves and to others. And as for the sculptors—well, they would not veto the thought.



ISRAEL ROA: THE PAINTER'S BIRTHDAY. OIL. PURCHASED BY THE MUSEUM OF MODERN ART FROM THE CHILEAN EXHIBITION AT THE TOLEDO MUSEUM



Left: JOSÉ PEROTTI: STILL LIFE. OIL. IN THE EXHIBITION OF CHILEAN CONTEMPORARY SCULPTURE AND PAINTING BROUGHT TO THE UNITED STATES BY THE TOLEDO MUSEUM OF ART AND THE COORDINATOR OF INTER-AMERICAN AFFAIRS



OUR CHILEAN CONTEMPORARIES

A GOOD NEIGHBOR EXHIBITION TRAVELS IN NORTH AMERICA

IN VIEW OF the long-standing gestures of friendship between the United States and South America, implemented in recent years by a more positive neighborliness, it will come as a surprise that the current exhibition of Chilean paintings and sculpture at The Toledo Museum of Art is the first exhibition of art to reach us from any South American country in response to an official invitation.

It is not that heretofore we have been part of too large a country to have cultural interests beyond our borders; on the contrary it is the small country which is often the most insular in its viewpoint. It is rather that our interests have simply followed the line of least resistance. Europe and the Far East have provided us with the bulk of our foreign trade and with most of our immigrants. In a life crowded with activity we have lacked a compelling reason for turning beyond these ties with the old world.

I mention this because it helps to throw into relief the significance of the Toledo show. An exhibition of the scale and importance of the one from Chile, having ninety-two oil paintings and a large number of water colors and sculptures, is not a simple happenstance, a mere gesture of hands across the sea. As an exhibition which will be widely circuited, it will undoubtedly contribute a share to interhemisphere cordiality, but, what is more important, it is a recognition of a new world situation. And it is an effective cultural symbol of the new geo-political and economic importance of the western hemisphere that middle west Toledo should be the nation's host in this instance.

Most of the Chilean artists have had a longer period of academic training than is common in this country. Their extensive apprenticeship, both in the School of Fine Arts at Santiago and in Europe, has given them a sureness that in most cases frees their creativeness from the limitations of a fumbling technique.

But the best feature of their technique is undoubtedly their use of color which, if not always complex or subtle, is rich, lush, and

freely handled. Even a black and white reproduction of Luis Torterolo's *Still Life* conveys this impression.

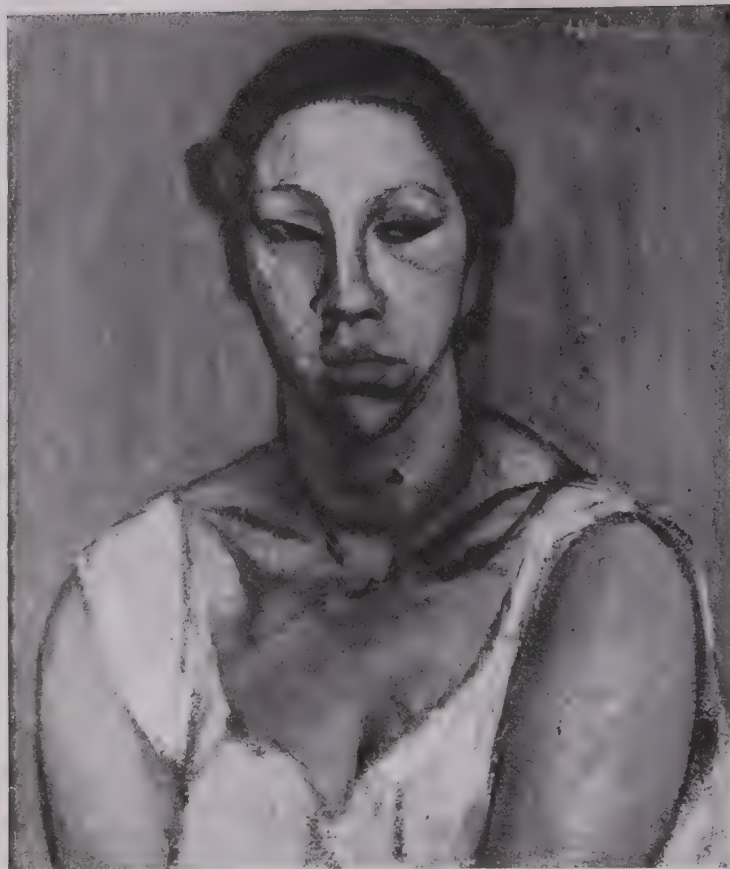
A smoother texture is provided without tightness in the serene and well composed *Still Life* by Maria Fontecilla. Or the treatment may be fluid with strong contrasts of value as in the sensitive *Still Life* with grapes and pears by José Perotti.

In landscape we find a similar variety of treatment. Carlos Pedraza in *Spring* has a very pleasing and loose texture for his pearl-gray and pink harmonies, and Sergio Sotomayor in *Street of Viña del Mar* has a broader and bolder use of the brush which contributes effectively with his high intensities and value contrasts to evoke the brilliance of a southern summer. A wistful and slightly sentimental note is struck by Mireya La Fuente's *Chilean Country*, whose centered pink house front invites us into a landscape which has been given a spatial vividness by strong and rich color contrasts which judiciously emphasize the perspective.

The portraits of the Chilean exhibition are about evenly balanced between those whose intent is essentially esthetic and those which have a more naturalistic approach.

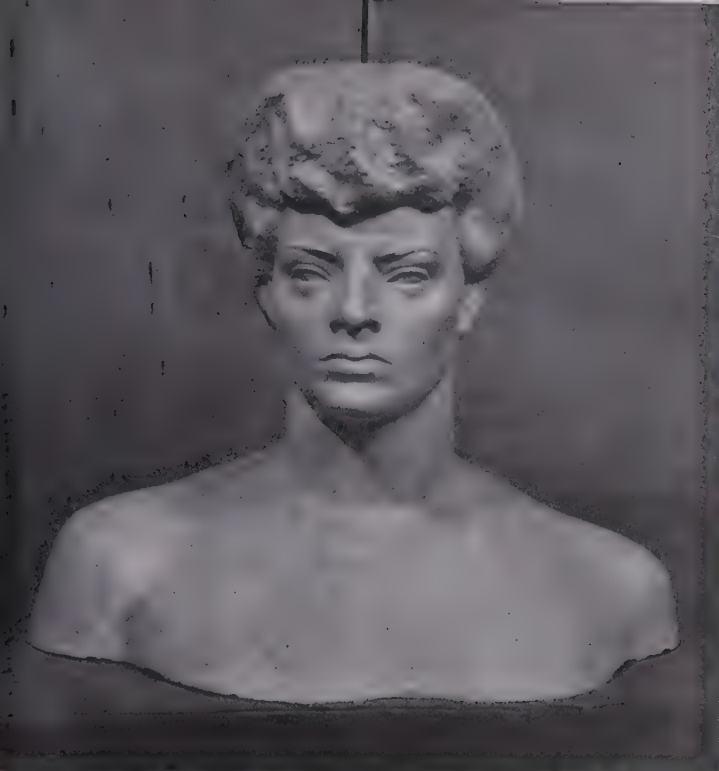
In Enrique Lopez's sympathetic *Girl with Doll* we find an apparent Mexican influence forcefully handled, while Albino Quevedo's portrait of *Margarita* finds its technical source in the post-impressionist Seurat. It will be noted in both cases that the artist has achieved something that is his own. Among the more original portraits are the subjective studies by Enriqueta Petit whose portrait of *The Model* has an almost diabolical power.

Art involves not only the craftsmanship and the esthetic imagination of the artist but is, of course, intimately related to his personality and to his world-outlook. The conservative and radical, the idealist and materialist, the executive and the philosopher can seldom agree on the subject of contemporary art for the same reason that they cannot agree on contemporary politics. Each in-



Above: ENRIQUETA PETIT: THE MODEL. OIL. *Right:* CARLOS HERMOSILLA: MOUNTAINEER. MONOTYPE. *Below:* SERGIO SOTOMAYOR: STREET OF VIÑA DEL MAR. ALL THREE ARE TO BE SEEN IN THE MODERN CHILEAN EXHIBIT WHICH OPENED AT THE TOLEDO MUSEUM AND WILL TRAVEL WIDELY





Above: LILY GARAFULIC: PORTRAIT. *Right:* RAUL VARGAS: HEAD OF THE DANCER, INES PISARRO. BOTH SCULPTURES ARE IN THE CHILEAN EXHIBITION AT TOLEDO. THE PIECE BY SR. VARGAS HAS BEEN PURCHASED BY THE MUSEUM OF MODERN ART, NEW YORK. THE SHOW IS BOOKED FOR AN EXTENSIVE TOUR OF OTHER NORTH AMERICAN MUSEUMS

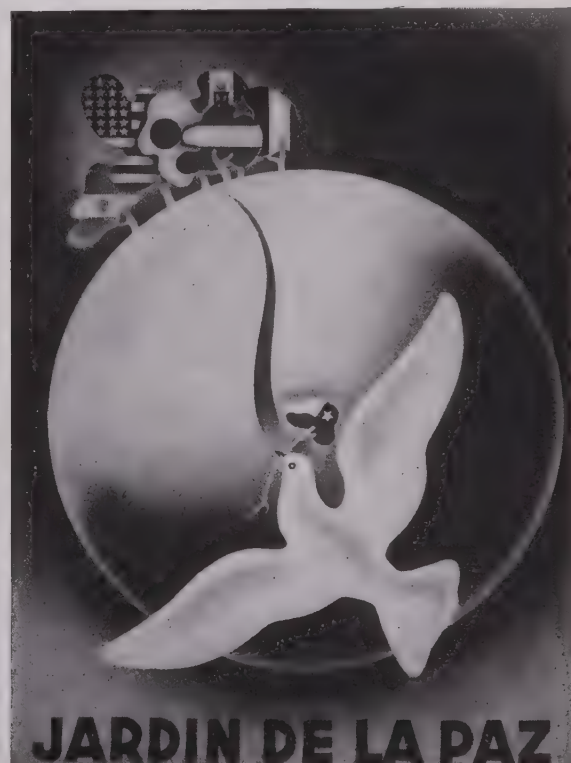


stinctively desires that human creation should reflect himself. In interpreting this art we need to fit ourselves to the conditioning of a different environment, which is, incidentally, one of the reasons why an exhibition of this kind performs a service to intercontinental unity.

The Chilean exhibition is nationalistic in its evident love of the country, rather than in its espousal of a national economic or social viewpoint. It is modern in terms of an eager creativeness, rather than in terms of the latest achievements of the French school. It is social in its affability rather than in its support of the under-

privileged. Above all it is a record of an inner joyousness and enthusiasm. These infectious qualities touch a common chord in almost everyone and a chord which needs to be touched more often. In a world of physical and ideological strife the joyous light of these Chilean paintings comes as a message for the future—a message of good will and of high spirits.—FRANK SEIBERLING, JR.

CHILEANS EXCEL AT POSTER DESIGN. THE LEFT-HAND DESIGN, BY FERNANDO IBARRA, ANNOUNCES THE FARMER'S CONGRESS OF OCTOBER, 1939. THE RIGHT-HAND POSTER, DESIGNED BY LUIS TRONCOSO, BEARS THE LEGEND—GARDEN OF PEACE. THE EXHIBITION LEFT CHILE IN NOVEMBER





PHOTOS COURTESY NATIONAL GALLERY OF ART

Paul Cézanne: The Artist's Son, Paul. Lent by the Chester Dale Collection to the National Gallery of Art

THE GOLDEN YEARS OF FRANCE

THANKS TO THE addition of forty-one more nineteenth-century French paintings on indefinite loan from the Chester Dale Collection the National Gallery of Art maintains its status as a leading attraction of the Capital. Although many of the rarer and more expensive works of the Italian, Flemish, Dutch, and Spanish schools have been put away for safe keeping, today these are not so badly missed. After all, no one epoch of painting speaks with such directness to present-day Americans as the golden years of France.

The present group supplements the Dale's other French pictures

already on loan to the Gallery and now, even without the temporary display of paintings lent by French museums and collectors, which occupy adjacent galleries, the great century and its continuing influence on our own is admirably unfolded. The earliest painter represented among the new arrivals is Corot and the latest are Guillaumin, Cassatt (French to many Americans—American to the French), and Claude Monet. A complete list follows:

Louis Eugène Boudin (1824-1898): *Return of the Terneuvier*.
Mary Cassatt (1845-1926): *The Boating Party*; *The Loge*; *Miss*



Paul Cézanne: House of Père Lacroix. Lent by the Chester Dale Collection to the National Gallery of Art

Mary Ellis; The Morning Toilet; Mother and Child; Woman with a Red Carnation. Paul Cézanne (1839-1906): The Artist's Son, Paul; House of Père Lacroix; Landscape, Estaque; Louis Guillaume; Vase of Flowers. Jean-Baptiste-Camille Corot (1796-1875): Rocks in the Forest of Fontainebleau. Gustave Courbet (1819-1877): The Promenade. Honoré Daumier (1808-1879): Hippolyte Lavoignat. Eugène Delacroix (1798-1863): Algerian Child. Henri Fantin-Latour (1836-1904): Portrait of Sonia. Paul Gauguin (1848-1903): Fatata te Miti; Brittany Landscape; Self-Portrait. Vincent van Gogh (1853-1890): La Mousmé; The Olive Orchard; Self-Portrait. Jean-Baptiste-Armand Guillaumin (1841-1927): The Bridge of

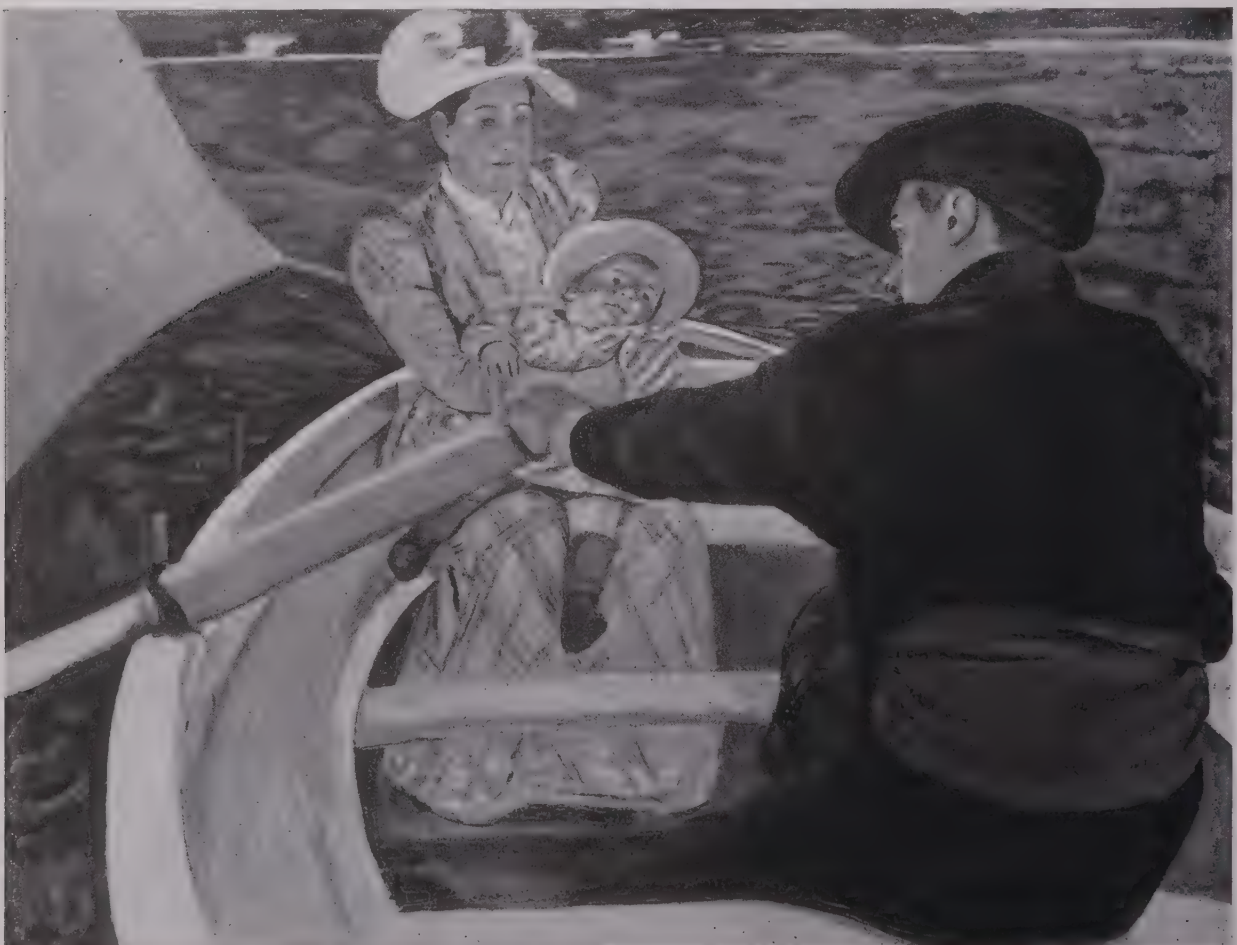
Louis Philippe. Édouard Manet (1832-1883): Madame Michel-Lévy. Claude Monet (1840-1926): Banks of the Seine, Vétheuil; Madame Monet under the Willows; Rouen Cathedral; Vase of Chrysanthemums; Venice, Palace of Mula; Waterloo Bridge. Berthe Morisot (1841-1895): In the Dining Room. Camille Pissarro (1830-1903): Peasant Woman. Odilon Redon (1840-1916): Evocation of Roussel. Auguste Renoir (1841-1919): Madame Severine. Henri Rousseau (1844-1910): The Equatorial Jungle. Alfred Sisley (1840-1899): The Banks of the Oise; The Road in the Woods. Henri de Toulouse-Lautrec (1864-1901): Alfred la Guigne; Maxine Dethomas; Quadrille at the Moulin Rouge.



PHOTOS COURTESY NATIONAL GALLERY OF ART

Vincent van Gogh: The Olive Orchard. Lent by the Chester Dale Collection to the National Gallery of Art

Mary Cassatt: The Boating Party. Lent by the Chester Dale Collection to the National Gallery of Art





J.-B.-A. Guillaumin: The Bridge of Louis Philippe. Lent by the Chester Dale Collection to the National Gallery of Art

Paul Gauguin: Fatata te Miti (By the Seashore). Lent by the Chester Dale Collection to the National Gallery of Art





Gladys Rockmore Davis: Noel. Pastel. One of ten works by contemporary Americans purchased in April for the Hall Collection of the University of Nebraska at Lincoln

NEWS AND COMMENT

Measuring Rod

THERE IS A fine line to be drawn between the many honest efforts to win this war and the cynic's dash for the war bandwagon. Conditions of total war make it peculiarly hard to place the line with precision since selfless patriotism aims at survival and so does the less admirable maneuver of the man who is busily saving his own skin. But there is that difference, at least, to serve as a rough measuring rod. Those whose peace-time record won little respect cannot now easily prove themselves worthy to survive. Surely going through the patriotic motions does not suffice. There can be very few exceptions to the order of the day: produce or fight.

Many benefit exhibitions will be held and by galleries that never held them before. Museums will be tempted to put on shows whose only hollow virtue is a timely connection with warfare. Lots of war pictures will be turned out as flatulent as Tom Benton's touted series and as wide of the mark. There will be too much sham and nonsense; some of it will be pathetically sincere and all of it will be ostensibly in a good cause. But let's be vigilant and cut all that to the minimum from here out.

The Quality of Mercy (See Cover)

IN THE PAST the American Red Cross has been more notable for good works than good art. But at last this state of affairs is being

reconsidered and may be corrected. A few months ago the Red Cross announced a national open competition to which 1,264 American artists responded wholeheartedly. From among the 2,038 entries they submitted, seventy were bought and the jury recommended that a good many more be borrowed for exhibition purposes. All the purchased work and some of the borrowed is on view this month at the National Gallery of Art. The competition was conducted by the Section of Fine Arts.

There is great range in the exhibition, from posters to oils, water colors to prints; from historical personages like Clara Barton to scenes of volunteers in action in 1942; from the realism of Richard Jansen's water colors to the bold symbolism of the linoleum cut by Marion Campbell reproduced on the cover.

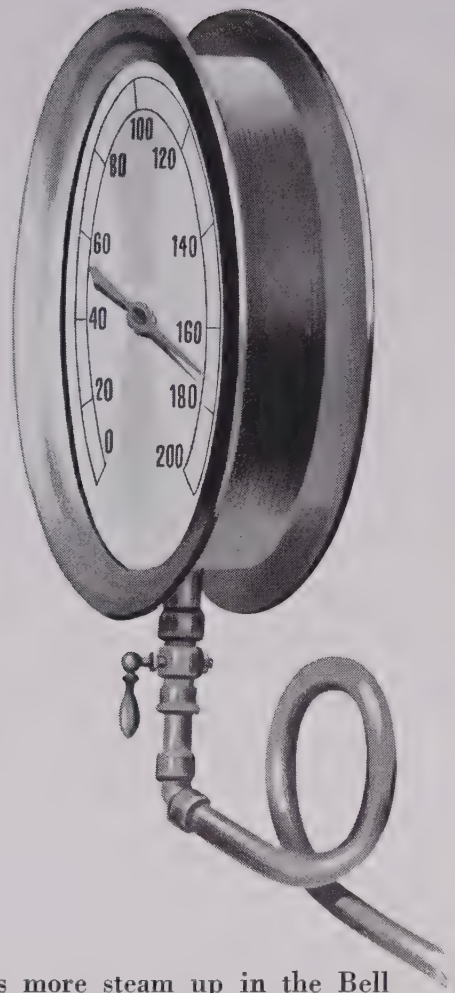
No pictures or posters were bought to be reproduced for national circulation. Instead they are to be used in the campaigns of some of the 3,742 local chapters. However, five of the posters included looked so good to the jury that they advised the Red Cross to invite the artists to submit designs dealing with specified subject matter. Some of these, let us hope, will be used nationally in the months ahead.

Enduring Monuments

WITH THE DEATH, on April 18, of Gloria Vanderbilt Whitney, the United States lost a distinguished citizen. The distinction of belonging to one of the country's leading families would have sufficed for many, but Mrs. Whitney was able through her gifts as

(Continued on page 184)

“Carrying
lots of pressure
these days...”



“THERE is more steam up in the Bell System than I ever remember. The wires hum with war and wartime production. There’s more telephoning than ever before.

“The pressure of war and war’s work is on—especially on our toll lines. If you are going to use Long Distance you can help by —

Knowing the number you want to call.

Calling in the less busy hours — before 10 A. M. and after 8 P. M., for example.

“Let’s give vital war calls the right of way and make equipment go as far as possible, saving copper and other materials for the war.”

BELL TELEPHONE SYSTEM



“The Telephone Hour”—presenting great artists every Monday evening — N.B.C. Red Network



Oscar Kokoschka: *Harbor of Marseille*. Oil. Among the works whose recent purchase has been announced by the City Art Museum, St. Louis

(Continued from page 182)

an artist to increase her stature. If she had not been a sculptor and a friend of artists with whom she shared faith and insight, she would not have been so wisely guided in backing first the Whitney Studio Club and later, when the time was ripe, the Whitney Museum of American Art. The influence of these singularly uninstitutional institutions at crucial and stirring moments in the development of American art has been too momentous to weigh. But added to the contribution she made through her own sculpture the Whitney Museum stands, surely, as a monument living and suitable, unequalled in our day.

Rising Tide

ENCOURAGING THINGS GO ON happening. Purchases of contemporary art are now the order of the day, not only at the Whitney Museum and the Addison Gallery at Andover but at the University of Nebraska, the Wichita Museum, and most recently at the new Swope Art Gallery at Terre Haute, Indiana, which are dedicated to the American product. Even the Boston Museum of Fine Arts is now buying works of art by contemporary Americans, although on a provisional and cautious basis. And the Philadelphia Museum of Art announces as its main summer attraction a show called Art in the United States which will consist solely of works in its permanent collections, many lately acquired. Among these is Franklin Watkins' *Suicide in Costume* which won first prize at the Carnegie International eleven years ago. This exhibition, which will probably be an eye-opener, will be given in twenty new galleries in the museum's gradually finished building.

THE SWOPE GALLERY opened to the public with a large American loan show grouped around the beginnings of its own collection. A few weeks after its gala inauguration the director, John Rogers Cox, announced that William Zorach's *Vita Nova*, a life-size bronze, had been added to the twenty-four works previously acquired. The complete list follows:

Thomas Hart Benton: *Threshing Wheat*. Aaron Bohrod: *Dunes*

in November; *Street in Joliet*; *Hilltop House*. Charles Burchfield: *Old Houses in Winter*. James Chapin: *Two Touts*. Russell Cowles: *The Parade*. Gladys Rockmore Davis: *Deborah*. Adolf Dehn: *Ghost Town*, *Victor*, *Colorado*. Ernest Fiene: *Coming Home*. George Grosz: *Still Life with Apples*. Carl Hall: *The Wedding*. Peter Hurd: *The New Well*. Edward Hopper: *Route 6, Eastham*. John McCrady: *Hush*, *Somebody's Calling My Name*. Ogden Pleissner: *Drifted Topsoil*, *Kansas*; *Pennsylvania Avenue*, *Bridgeport*. George Schreiber: *From Arkansas*; *The Pretzel Woman*. Zoltan Sepeshy: *Against the Rain*. Lawrence Beall Smith: *Winn in Black Lace*. Moses Soyer: *After Class*. Raphael Soyer: *Pink Slip*. Grant Wood: *Spring in Town*.

TIME AND EXPERIENCE have contributed to the maturing of the Hall Collection at the University of Nebraska. This year ten purchases were made from the annual exhibition—the fifty-second—of the Nebraska Art Association held in collaboration with the University art department. Dwight Kirsch, the department's head, invited the whole show from his list of preferred artists—that is artists he wants considered for inclusion in the collection. Advising him this year in making the final choices were Meyric R. Rogers of the Chicago Art Institute and Fred S. Bartlett of the Denver Art Museums. They selected the following works:

Isabel Bishop: *Lunch Hour*, drawing. Federico Castallon: *Two Figures*, drawing. Gladys Rockmore Davis: *Noel*, pastel (reproduced). Dean Fausett: *Cloudy Day*, drawing. Henry Varnum Poor: ceramic plate incorporating a self-portrait design. Boardman Robinson: *Expulsion*, drawing. Katherine Schmidt: *New Shoes*, oil. John Martin Socha: *Burial in North Dakota*, gouache. Maurice Sterne: *Seated Figure*, bronze. Max Weber: *Landscape*, oil.

Fashion for the Future

ONCE A MOUNTAIN starts to give birth nothing, not even a state of war, can stop it. With the inevitability of such a cataclysmic event the Metropolitan Museum recently opened its long planned, luxurious exhibition called Renaissance in Fashion, 1942. The

display calls on the gifts of ten of New York's leading fashion designers who in turn have employed fabrics produced for the occasion by textile manufacturers large and small. The source of all this inventiveness is the copious supply of Renaissance art in the Metropolitan's collections.

The museum's great hall is the scene of festivities; the twenty-eight dresses displayed there on especially handsome papier-mache mannequins show beyond a doubt first that American design in this department is sumptuous and chic, then that there is a grand sweep of tradition in the adornment of femininity. These goings on also indicate that something has happened to the Metropolitan under its still new management. This is the kind of thing the public has come to expect from the Museum of Modern Art. On Fifty-Third Street, in the opinion of some, showmanship has occasionally been over done.

As first planned a year ago this exhibition was intended simply to carry on the Metropolitan's admirable policy of trying to foster better design in industry. But the War Production Board unexpectedly, it would seem, presented the museum with a quandary. This was not wholly explained away by President William Church Osborn, who released the following paragraph on the eve of the opening:

"Although our country is now at war, and WPB rulings have changed the fashion prospectus in many ways, we feel that 'Renaissance in Fashion, 1942' can perform a great service by pointing out to the fashion industry a means whereby creativeness and original design can become even more productive. New solutions and new ideas will be needed in ever-increasing numbers for the days that lie ahead. Only by renewing our contacts with the cultural resources of the past, can we continue to solve the problems of the future."

The characteristic fulness and richness of the High Renaissance more likely will evoke nostalgia than practical notions for today, since apparently there will be no profiteers to maintain that level of elegance. Women faced with shorter and narrower garments, less seductive under-pinning, and abandonment of many graceful furbelows might be pardoned for greeting the present undertaking with less than total joy. The men, on the other hand, could be excused for hailing it as a boon to their morale, the sustenance of which is said to be a major task of our museums.

First Negro National, Atlanta University

THE MERIT AND vigor of their work has earned the young Negro artists of the United States a national annual exhibition of their own. Last month Atlanta University supplied the setting and machinery. Leaders of the field supplied the work.

"There is a peculiar timeliness and, as well, a special appropriateness to this first national exhibit," writes Dr. Alain Locke in the catalogue. "In the first place, one of the ultimate goals of the whole art movement among Negroes has been to encourage a healthy and representative art of the people with its roots in its own native soil rather than a sophisticated studio art divorced from the racial feeling and interests of the people. Pivotal to that, of course, is the difficult but vitally important task of bringing the Negro artist and his art back to the Southland. Here under good auspices and at a right season, we have a transplanting which, we may be reasonably sure, will bring a healthy growth and bear rich fruit. . . ."

" . . . This exhibition should convince any open-minded observer that instead of being a struggling rear guard, contemporary young Negro artists are now in the vanguard" of a "representative and democratic art . . . now in full movement. . . ."

As Professor of Art at Atlanta, Hale Woodruff, the painter, has been developing not just another art department but a creative school of art expression. One purpose of this first show was to present the work of members of the Atlanta group along with their peers from other centers. Atlanta University was the logical place and Atlanta took the initiative.

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LETTERS

This column is open to readers who wish to record their agreement or disagreement with opinions published in the Magazine, who wish to set straight matters of fact, or who wish to make announcements of non-commercial interest. Communications intended for this column must be concise. We reserve the right to condense such material.—EDITOR.

Museum War Activity

To the Editor:

I WAS VERY much interested to read about the fate of the Milwaukee Art Institute in the News and Comment section of the April issue of the MAGAZINE OF ART. While I hope that no similar fate will overtake the City appropriations received each year by the Brooklyn Museum, I am nevertheless doing everything I can here to relate the Museum and its activities to national defense. The Red Cross is now conducting classes in home nursing for our members and the general public in the immediate vicinity. Children's classes are making toys, bookcovers for books in braille, etc. under the auspices of the Junior Red Cross. A gallery left vacant by our WPA project may be taken over by a WPA camouflage class, our front hall may be used as a recruiting center for volunteers for the local OCD and, with the help of the Brooklyn OCD, the Museum is planning a consumer education show to open here in June and to be circulated afterwards in Brooklyn stores, OCD offices, etc. We are also planning to use our restaurant over the weekends as a recreation center for the Navy if the authorities at the Naval YMCA desire it. . . .

LAURANCE P. ROBERTS.

Director

The Brooklyn Museum

HAVE OTHER MUSEUMS used as much imagination in turning over space and facilities to help the war effort? The plans and activities mentioned by Mr. Roberts have the great advantage of not interfering with the central functions of the museum. Any further extension might undermine the museum's special effectiveness as a museum. Further efforts should probably be centered on making the most pleasurable and stimulating use of the collections and borrowed material in a series of bi-weekly or monthly displays, not necessarily related to the war. Such a program calls for ingenuity and may develop methods of permanent value. At the same time the regular visitors should be able to find their favorite objects in permanent galleries kept as near the high peacetime level as possible. The problem is to continue the basic services and to add only temporary services for which there is a genuine need. Any suspicion that museums are trying to make a band-wagon out of the war will lose support for them. Each director will have to determine how far, given his local situation, to carry his war-time adaptation.—EDITOR.

Will Others Contribute?

To the Editor:

WE ARE DELIGHTED at your kind offer of assistance in setting up an art studio.

Camp Crowder, as you know, is a Replacement Training Center and the men do not have opportunity to bring bundlesome painting equipment here. We'd be most grateful for any assistance you give in making a studio possible.

The following materials are needed in amounts for approximately twenty men:

20 easels

20 drawing boards

Water colors, brushes, and pigments

(Continued on page 188)

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(Continued from page 186)

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and any additional equipment that would make for a more attractive studio. . . .

PVT. STANTON L. BENJAMIN.

*Headquarters Signal Corps Replacement Training Center
Camp Crowder, Missouri*

WE PRINT Pvt. Benjamin's letter because it tells of a real need. Our suggestion is that people with contributions to make communicate first with Federation Headquarters. We believe it would be best to assemble all the material first in one place and send it in one shipment to Camp Crowder. Much of the equipment need not be brand new, but it should certainly be in good workable condition. No junk is wanted. Address all letters on this subject to Thomas C. Parker, Director, The American Federation of Arts, Barr Building, Washington, D. C.

Enjoyed by All

To the Editor:

WE HAVE JUST received the second large supply of back numbers of MAGAZINE OF ART to be sent to the Academy boys in the service. They are much appreciated for our supply has gotten quite low. I have sent four allotments so far to each of twenty boys, and the grateful acknowledgments prove beyond a doubt that they are very much enjoyed by all.

Sincere thanks for helping me carry on this project.

DOROTHY A. JONES.

Librarian

The Pennsylvania Academy of the Fine Arts

We are glad to help.—EDITOR.

What Is Rotten?

To the Editor:

NOT VERY LONG ago you properly criticized the stupid and hateful "Oh, Yeah?" poster, which I trust has been withdrawn. On page 116 of the March number you reproduce two posters which are excellent posters, but which must be offensive to every American who is a Christian or even a believer in any form of God and a lover of truth.

One of these is captioned *Protect Us by Thy Might* and shows the hand of Uncle Sam drawing on an armored gauntlet. The words come from a hymn in which we ask God—not Uncle Sam—to protect us by His might. It is not for me to say whether their perversion is blasphemous; certainly the suggestion is that might is right—a sentiment that we have usually denounced as foreign to us.

The other is captioned *Freedom, Not Concentration Camps*. As we are now operating concentration camps for American citizens while we talk of the strategy of truth (one of Mr. MacLeish's greatest phrases), something is rotten.

*Lyman Allyn Museum
New London, Connecticut*

WINSLOW AMES.

Critical Summation

To the Editor:

ART MUSEUMS NEED constructive and helpful criticism and I for one am entirely willing to have our exhibitions at Worcester torn

apart and analyzed by anyone who has the interest to do it. Frankly, however, I cannot find anything especially constructive or helpful in the review of our "Decade of American Painting" show in the news notes of your March issue. In the first place it completely overlooks the reason for "the elaborate and cautious manner of selection" which was to see if there is any general agreement among art critics, museum officials, etc. as to who are the significant painters or what are the significant paintings of the past decade. The result was a more general agreement about the significant artists if less about the pictures themselves than I think most of us would have expected. If the resulting exhibition is, as your writer says, "markedly devoid of that stamp of conviction" and the exhibition "suffers thereby," I wonder if it isn't really a reflection on the general state of critical opinion in this country. It would have been far easier for me to pick out fifty paintings that I considered significant in the decade, or to ask somebody else to do this job, but while the result might have been a more coherent exhibition, I think the show would lose the significance it has as a critical summation. As your writer points out, twenty-four of the pictures have been reproduced in the *MAGAZINE OF ART*, and most of the others have been published in some other art publication. If the result is as dull as the review implies, just where does this leave art criticism?

I would also take issue with your writer in the statement that "the critics could this once stay away with little loss to their fund of knowledge." Just why the fact that the critic might have seen a majority of these paintings before should lessen his interest in seeing such a picked group in relation to each other is difficult for me to understand. This, I think, is the first attempt to summarize in a comprehensible scale the general directions and contributions of the decade, and I just refuse to believe that the need for or the benefits from such a summation are confined to eastern Massachusetts. This was obviously an armchair review: those critics who took the trouble to see the exhibition seem to have felt that the effort was worthwhile.

In the concluding paragraphs to our introduction we tried to point out that artists, museums, and critics alike were going to face a very different public when the present war is over, and that we might begin now to analyze our past mistakes and adapt ourselves to the realities of these changes. The artists themselves are, of course, tremendously concerned with this problem and these

(Continued on page 190)

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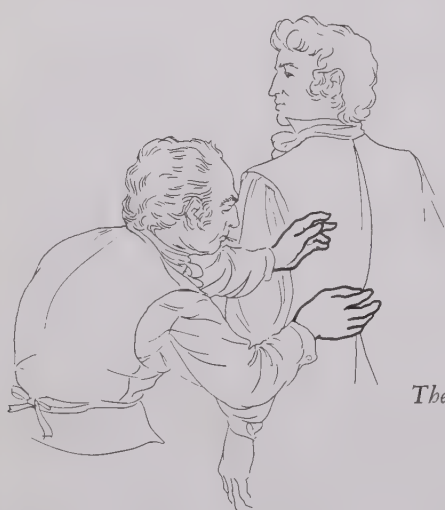
THE MEANING OF THE ARTS TODAY

(Continued from page 167)

graceful, leading to the Jersey Palisades; the Triborough Bridge and causeway, with its complex traffic intersection, leading to Randall's Island, its stadium and recreation grounds, the Hendrik Hudson Parkway, adapting itself to the sinuosities of crowded Riverside Drive; the Grand Central parkway, swerving abruptly to avoid a cemetery, in order, as Commissioner Moses said, to hurt no one's feelings, and far over a bay, an extending causeway, whose kinetic curve suggests the whir of wheels. The projected bridge from lower Manhattan to Brooklyn is, according to ultimate decision, to be a tunnel, and the last of the bridges is, for the moment, the Whitestone Bridge, glittering tensely in the sun, the delicate camber of its longitudinal girders giving them a look of flowing with the breeze—as in fact they almost are. The engineers went rather far in the direction of the beauty of economy, though there is no risk that, like the first crossing of Beauvais or the Tacoma Bridge, it remain only as a memory of man's too great temerity.

So we come at last to the point of this talk, the point where three great streams almost meet, a stream of water flowing by the dams of TVA, a stream of men flowing over the bridges of a city to join it, a stream of conscious art in building, towards which the design of dams and bridges is overflowing the material barriers raised by a too crass civilization between artist and artisan.

At this meeting point, it seems to me, the meaning and hope of the art of building today are to be seen, and if art be prophecy in material form we may perhaps foretell a time, after we have expiated our errors of omission and commission, when we shall abandon the struggle of man with man and man with himself to take up again our proper struggle with nature, in which the four conscious arts may flourish with the many sciences as a part of, not apart from, the instinctive art of living together.



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LETTERS

(Continued from page 189)

views have been echoed many times in the letters we have received from them during the exhibition.

Director, Worcester Art Museum

CHARLES H. SAWYER.

Home Defense

To the Editor:

THE AMERICAN ARTIST is in the war. He not only keeps the standards of a good citizen in military and civilian duties, but he goes out of his way to put his work to direct use in the national crisis. He has formed groups with other artists for better development and coordination of whatever artists can do toward gaining victory.

In this work, however, the artist is apt to neglect responsibilities toward his own profession. By diverting his attention he lays himself open to the attacks of an element which has become firmly rooted in the art world, and which will take advantage of any circumstance in order to get ultimate control of every art salary, commission, award, and prize given throughout the country. National danger is immaterial, in fact, it is under just such conditions that this element makes greatest progress.

I am not referring to a "state of mind" or an "idea". The element I mention is a group of actual people living among us and with whose work we are well acquainted. It is a group organized during the formative days of the New York World's Fair under the leadership of Gilmore D. Clarke, holder of many honorable citations and fifty-eight lines in "Who's Who": a man whose present objective is to depose Edward Bruce and take over the Fine Arts Section of the Public Buildings Administration.

It is easy to remember the Hall of Justice mural award at the New York World's Fair. That was four years ago, but we still hear echoes of the storm of comment. Gilmore Clarke was one of the more active members of the World's Fair Board of Design, which was responsible for selecting Eugene Savage as chairman of the jury of award, and who in turn directed the prize to one of his pupils. Other jury members protested the award, but the Board of Design upheld the verdict; and in the following year, Gilmore Clarke appointed the winner, James O. Mahoney, to an important academic position and publicly boasted of the exploit.

Fewer people noticed that Edward Bruce's work was rejected from the art exhibition of the same fair. It may have been a coincidence, but protagonists of Mr. Clarke were aware of it and were quite elated.

Later months brought a rumor that Edward Bruce was to resign his position as chief of the Fine Arts Section of the U. S. Treasury Procurement Division. The December 15th, 1939, issue of the *Art Digest* ran an item saying that Bruce's resignation had been tendered as his efforts were meeting with inside opposition. Perhaps it was another coincidence, but dissension within an organization is often planted there by another organization in the same field, such as the National Fine Arts Commission, of which Gilmore Clarke was chairman.

Fortunately Edward Bruce held onto his job and the failure of the New York World's Fair stopped the more aggressive policies of his adversaries. But they have quietly continued to make the art situation lousier, and the recent Carnegie awards clearly indicate that this group is still active and working toward its goal.

It is pleasant to think that American artists have shelved their dickerings and are concentrated on working for victory. But many are not affected by the niceties of patriotism, and the rest of us should be constantly on guard. Otherwise the American artist may find himself chore-boy to Clarke and his fellow opportunists.

CHARLES L. GOELLER.

Elizabeth, N. J.



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ANNUAL MEETING

May 27, 1942

THE AMERICAN FEDERATION OF ARTS

The 33rd Annual Members' Meeting of the Federation will be held in New York City at 11:00 A. M. on Wednesday May 27 at The Metropolitan Museum of Art.

The AFA Convention normally held in connection with the Annual Members' meeting has been suspended this year by the Board of Trustees of the Federation. Through the courtesy of The Metropolitan Museum of Art arrangements have been made for lunch, an afternoon visit to the Cloisters, and special tours of the Museum.

REGISTRATION

The Federation Membership Secretary will be at the Museum from 10:00 a. m. to register members and check credentials of Chapter delegates. To facilitate registration, members and Chapter secretaries are asked to mail registration forms to reach Federation Headquarters not later than May 22.

Chapters are to designate the names of official delegates on the Chapter Registration Form which has been mailed to each AFA Chapter. Additional forms available on request.

Members are requested to fill in and mail the Members' Registration Form printed below:

Properly certified Chapter Delegates, Active and higher class Members are privileged to vote in the election of members of the Board of Trustees and on other matters of business presented to the meeting.

MRS. DORIS LANE, *Membership Secretary*
The American Federation of Arts
Barr Building, Washington, D. C.

I will be present at the Annual Members Meeting of the Federation at New York on May 27th.

☐ Enclosed is my check for \$1.25 for my lunch ticket and transportation from the Museum to the Cloisters and return.

Name

St. or R. F. D.

City, State

Detach and Mail Today

MAY-JUNE EXHIBITIONS

This list includes temporary shows, not permanent displays

ALBANY, N. Y. *Inst. Hist. & Art:* Albany Pewter; Upper Hudson artists; May.

ALBUQUERQUE, N. M. *LaQuinta Gallery:* Hurd, Wyeth; May. New Mexico artists; June.

ANDOVER, MASS. *Addison Gallery:* Charles Hopkinson; May 15-June 15.

John Esther Gallery: Student exh.; May 16-June 2.

APPLETON, WIS. *Lawrence College:* Student exh.; May 16-June 8.

ATLANTA, GA. *Art Assoc. & High Museum:* High Museum School of Art exh.; from May 15.

BALTIMORE, MD. *Museum of Art:* Maya paintings, Joseph Lindon-Smith; May 15-31. Russian Icon, Mary Bradley, Marguerite Burgess, Religious prints; to June 28.

Walters Art Gallery: 18th c. Ormolu; to Sept. 1.

BENNINGTON, VT. *Museum & Art Gallery:* Contemp. Vt. artists; Colyer Collection; through June.

BINGHAMTON, N. Y. *Museum of Fine Arts:* Students, Bing, School of Fine Arts; May 20-June 13.

BIRMINGHAM, ALA. *Public Library:* Hooked rugs, old silver; May. Etchings; June.

BLOOMINGTON, IND. *Ind. Univ.:* Creative Am. Painters; to June 5.

BOSTON, MASS. *Doll & Richards:* Jeanne de Leiris; to May 20. Group exh.; May 21-June 20.

Guild of Boston Artists: Members show; May and June.

Institute of Modern Art: Members exh.; to June 4. School children exh.; June 8-27.

Museum of Fine Arts: Thorne Rooms; Contemp. Am. Artists; May, June. Museum classes annual exh.; to May 21.

Public Library: Prints of last war; to May 31. D. Y. Cameron etchings, drypoints; June 1-30.

Robert C. Vose: New Mexico artists; to May 30.

BRADENTON, FLA. *Memorial Pier Gallery:* Phillip Sawyer; to May 23.

BUFFALO, N. Y. *Albright Gallery:* Hill, Adamson photographs; to May 20. School of Fine Arts annual exh.; June.

BURLINGTON, VT. *Fleming Museum:* Vt. School children; to May 31. Henry Holt Memo. Exh.; June.

BUTTE, MONT. *Art Center:* High School students; WPA Art Program; May.

CHARLOTTE, N. C. *Mint Museum:* Army cartoons; May. Strause Coll.; June.

CHICAGO, ILL. *Art Institute:* Internat. Exh. of Watercolors; to August 23.

Chicago Galleries Assn.: Adolph Heinze; Merlin Enabnit; to May 30. Summer exh.; June.

Club Woman's Bureau, Mandel Bros.: Mary C. Peterson watercolors; to May 31. North Shore Art Guild; May 16-June 10. Edith Montlack; June 1-30. Three Chicago Jr. Colleges; June 12-30.

CINCINNATI, O. *Art Museum:* Cincinnati Photo. Salon; May 15-June 5. Art Academy Students; from May 30.

Inst. of Fine Arts: Merrell Collection; to May 25. This England; June 5-July 5.

CLAREMONT, CALIF. *Pomona College:* Students' Year in Art; May 15-25.

CLEARWATER, FLA. *Art Museum:* Clara Stroud watercolors; to May 23. Fla. Gulf Coast Group; through Sept.

CLEVELAND, O. *Museum of Art:* Annual exh. Cleveland artists & craftsmen; through June 7. Prints, gift of L. C. Hanna Jr.; from May 19.

COLUMBUS, O. *Gallery of Fine Arts:* Chilean Contemp. Art; to June 14. Ohio Watercolor Soc.; June 7-30.

CONCORD, N. H. *State Library:* Mr. & Mrs. Schmalz; to May 30. Dr. Fred'k H. Gore Photographs; June 1-27.

COSHOCTON, O. *J.-Humrickhouse Museum:* Coshocton Artists Lg.; to May 30. Graphic Arts; May 27-June 10.

DALLAS, TEX. *Museum of Fine Arts:* T. Lemmon; May 17-30. Hobby Show; to May 30. 4th Annual; May 31-June 20. New Orleans Art Lg.; May 31-June 20.

DAYTON, O. *Art Institute:* School of Dayton Inst.; June.

DELAWARE, O. *Ohio Wesleyan Univ.:* Centennial Alumni Exh.; May 15-June 1.

DENVER, COLO. *Art Museum:* John Sloan; to May 31. Annual exh. from Chicago Art Inst.; to June 14.

DES MOINES, IA. *Art Center:* Three Contrasts in Decorative Style (WPA); The American Scene (AFA); May. Jamison; McConeghey; Turnbull; June.

DETROIT, MICH. *Inst. of Arts:* Detroit Public Schools; to May 31. Archt. Exh.; May 15-June 5. Wayne Univ. Art Students; June 1-16. Am. Inst. of Architects; June 21-28.

ELGIN, ILL. *Elgin Acad.:* Keck watercolors; Barton & Turner oils; to May 31.

ELMIRA, N. Y. *Arnot Gallery:* Am. Illustrators (AFA); May & June.

ESSEX FELLS, N. J. *Marsh Gallery:* Gerald Davis; to June 1. Michael Lenson; June.

EVANSVILLE, IND. *Museum F. A. & Hist.:* Print Processes; May 15-30. Photographic prints; June.

FITCHBURG, MASS. *Art Center:* Nat'l Soap Sculpture; Ian Hugo Engravings; Am. Artists Prof. Lg.; Art Center Children's classes; to May 27. Fitchburg Schools; May 31-June 28.

FLAGSTAFF, ARIZ. *Museum of N. Arizona:* Josef Muench photos; to May 31. Volcanoes San Francisco Mts.; June 1-27.

FLINT, MICH. *Inst. of Arts:* Flint Artists Annual; to May 31. Ralston Crawford; June 3-28.

FORT WAYNE, IND. *Art Museum:* H. H. Davisson oils; to May 31. Annual student exh.; June 1-July 30.

GRAND RAPIDS, MICH. *Art Gallery:* Watercolors for decoration; May 20-June 15. Art in Elementary Schools; May 18-June 20.

GREAT FALLS, MONT. *Art Center:* Missoula Photo Guild; Art of public school; May. Sculpture show; June.

GRINNELL, IA. *Grinnell College:* Photos of Gov't murals and sculpture; to May 21.

HAGERSTOWN, MD. *Washington County Museum;* Public School Art; Eben Comins; to May 31. Singer Collection; June.

HARTFORD, CONN. *Wadsworth Atheneum:* Internat. Salon of Photography; May 26-June 14. Children's work; June 15-30.

HOUSTON, TEX. *Museum of Fine Arts:* Houston Public Schools; to May 31; Latin American art; June 6-28.

IOWA CITY, IA. *State Univ.:* Graduate exh.; May 16-June 15.

KALAMAZOO, MICH. *Inst. of Arts:* Kalamazoo Annual; to May 30.

LA GRANDE, ORE. *Art Center:* Child art; May 28-June 17.

LAWRENCE, KAN. *Thayer Museum:* Raymond Eastwood; prints of 18th c. England; May.

LOS ANGELES, CALIF. *Fisher Gallery:* Student show; to June 6.

Foundation of Western Art: Calif. art in retrospect; to July 3.

County Museum: Indian Art; May 25-June 30. Leon Saulter; May. Arthur Beaumont; June.

LOUISVILLE, KY. *Speed Museum:* Early Ohio Valley Archt.; to May 31.

MADISON, WIS. *Wis. Union:* Annual Student Exh.; to May 21. Faculty show; May 22-July 13.

MANCHESTER, N. H. *Currier Gallery:* A. Hugh Fisher, Roi Partridge prints; Grand Central Gallery oils; May. Watercolors from Guild of Boston artists; Bali photos; Fiske Boyd; June.

MASSILLON, O. *Massillon Museum:* Plan of a Painting; to May 26. Photography; May 26-June 3. Museum art classes; June 4-July 1.

MEMPHIS, TENN. *Brooks Memo. Gallery:* Eliot O'Hara; color prints; flower paintings; to May 29. Annual Palette & Brush Club exh.; Mexican crafts; June 1-29.

MIDDLETOWN, CONN. *Wesleyan Univ.:* Print collection; to May 31. Am. Public Housing; June 1-15.

MILWAUKEE, WIS. *Art Inst.:* Educ'l Project Exhibits; May 16-31. Seven Arts Society; June 1-30.

Layton Art Gallery: Art in War (OEM); May. Layton School Annual; June.

Milwaukee-Downer College: Faculty show; to May 21. Van Gogh; May 21-31.

MINNEAPOLIS, MINN. *Inst. of Arts:* The Am. Way in Art; to May 30. Portraits of Am. painters; Philip Little prints; to June 1.

MONTCLAIR, N. J. *Art Museum:* Photog. Salon; May 17-June 14. Hilltop textiles; to May 31.

MUSKEGON, MICH. *Hackley Gallery:* Newspaper Snapshots exh.; to May 30.

NEWARK, N. J. *Art Club:* War posters & cartoons; May. Student show; June.

Artists of Today: Group show, members work; to May 30. N. J. cartoonists & photographers; June 1-20. Members show; June 22-July 11.

New Jersey Gallery: George Schwacha; May 18-30. N. J. Club Women; June 1-13. Soldier artists; June 15-27.

Rabin & Krueger: Max Rothman; May. August Mosca; June.

NEW HAVEN, CONN. *Yale Art Gallery:* Our Navy in Action; to June 14.

NEW LONDON, CONN. *Lyman Allyn Museum:* Victorian costumes; May. Student show, Conn. College; June.

NEW ORLEANS, LA. *Isaac Delgado Museum:* Callandrias sculpture; Art Assoc. of New Orleans; May.

NEW YORK, N. Y. *Am.-British Art Center,* 44 W. 56: Koni sculpture; to May 23. Members oils; June 23-July 10.

An Am. Place, 509 Madison: Arthur G. Dove; to May 27.

Argent, 42 W. 57: Industrial art, Nat'l Ass'n. Women Artists; May 3-June 26.

Artists' Gallery, 113 W. 18: Group show; thru May.

Assoc. Am. Artists, 711 5th Ave.: Wong Siuling; to May 21. Sherman Raveson; May 25-June 10.

Babcock, 38 E. 57: Am. Artists; summer exh. until October.

Bignou, 32 E. 57: Antoinette Schulte; May 18-29.

Bland, 45 E. 57: Early Am. prints & paintings; May & June.

Buchholz, 32 E. 57: Contemp. painting & sculpture; thru June.

Buffa, 58 W. 57: Norwegian landscapes, Wm. Singer, Jr.; May.

Carstairs, 11 E. 57: Modern French art; May 18-30.

Chait, 24 E. 58: Early Chinese art; 17th c. porcelains; May.

Collectors of Am. Art, 38 W. 57: Kinney, Kuhlmann, Miles; to May 27.

Contemporary Arts, 38 W. 57: For Love of America, group; thru June.

Cooper Union, Cooper Sq.: Student Annual; May 26, 27, 28.

Demotte, 39 E. 51: Medieval art; modern paintings; May.

Douthitt, 9 E. 57: Western paintings; May & June.

Downtown, 43 E. 51: Retrospective loan exh., Yasuo Kuniyoshi, benefit United China Relief.

Drey, 11 E. 57: 14th to 20th c. paintings; May & June.

Durand-Ruel, 12 E. 57: Late 19th & 20th c. French paintings; May & June.

Ferargil, 63 E. 57: China Relief exh.; to May 24. Am. paintings to be sold for War Bonds; June.

Galerie St. Etienne, 46 W. 57: Daumier lithos; to May 30.

Grand Central Art Galleries, 15 Vanderbilt Ave.; Van Dearing Perrine; May 19-29.

Grolier Club, 47 E. 60: Healing by Faith, Fraud & Superstition in 17th & 18th c.; thru May.

Harlow, Keppel, 670 5th Ave.: The Vanguard, Contemp. Am. artists; May.

Holland House, 10 Rockefeller Plaza: Hendrik W. van Loon drawings, benefit Queen Wilhelmina Fund; May.

Kelekian, 20 E. 57: Persian potteries & miniatures; May.

Kennedy, 785 5th Ave.: Early colored sporting prints; Contemp. Am. Printmakers; May & June.

Knoedler, 14 E. 57: B. Linder portraits; to May 29.

Julien Levy, 11 E. 57: P. Tchelitchew; thru May 23.

Lilienfeld, 21 E. 57: Am. painters; to May 23.

Macbeth, 11 E. 57: Paintings by Contemp. Am. Artists; May & June.

Matisse, 41 E. 57: Alexander Calder; thru May 29.

Mayer, 41 E. 57: Prints; May.

McDonald, 665 5th Ave.: Robert Nanteuil; May.

Metropolitan Museum: Renaissance in Fashion; Cartoons of the Day; British Arts & Crafts; May & June.

Milch, 108 W. 57: Early & Contemp. Am. art; May, June & summer.

Museum of City of N. Y.: For Humanity's Sake—From Sanitary Fair to Red Cross; June 9 thru summer. Men Against Fire; to Sept. 30.

Museum of Costume Art, 630 5th Ave.: The Coming Silhouette; thru May & June.

Museum of Modern Art, 11 W. 53: Armed Services Fund Exh.; to May 28. N. Y. Public School classes; June 3-28. Wartime housing; to July 19.

National Acad. of Design, 1083 5th Ave.: Fifty Canadian prints; May 20-June 13. Latin American Sculpture; June 1-30. One hundred Am. lithos; June 15-30.

Newhouse, 15 E. 57: Winifred Johnson; May 26-June 15.

Estelle Newman, 66 W. 55: Watercolor group; May 18-30.

N. Y. Hist. Soc., 170 Cent. Pk. W.: Recruiting posters of all U. S. wars; N. Y. City schools of past century; Croton water system; May.

Nierendorf, 18 E. 57: Paul Klee; Art from the Seven Seas; May.

No. 10 Gallery, 19 E. 56: Group show; May 18-June 6. Rita Hovey-King; June 8-20.

Passedoit, 121 E. 57: Jose de Creff; to May 23. Group show; June.

Perls, 32 E. 58: A Century of Draftsmanship; to May 29. Season in Review; June 1-July 3.

Pinacotheca, 20 W. 58: Costa Rican art; to May 25.

Primitive Arts, 54 Greenwich Ave.: Living Am. artists; to June 1.

Public Library: Horse Show in Prints; to Sept. 15.

Alma Reed, 46 W. 57: Veronette watercolors; May 18-June 1.

Robert-Lee, 32 W. 57: John Chetcuti watercolors; May & June.

Sachs, 63 E. 52: Primitive Art; May.

Schaeffer, 61 E. 57: Old Master paintings.

Schneider-Gabriel, 71 E. 57: 18th c. paintings; May.

Andre Seligmann, 15 E. 57: Paintings by Contemp. Americans; to June 15.

J. Seligmann, 5 E. 57: Italian 16th c. & French 18th c. portraits.

Silbermann, 32 E. 57: Old & modern painting; objects of art.

Stern, 9 E. 57: Am. & foreign impressionists; May.

Studio Guild, 130 W. 57: Frank Callcott, Eva Macpherson, Virginia Scholz; to May 23. Harve O. Stahl, Laura W. Lake; May 25-June 13.

Valentine, 55 E. 57: Sculptures by Maria Martins; to May 30.

Vendome, 23 W. 56: Joseph Kameny; to May 25. Group oils; May 25-June 6.

Wakefield, 64 E. 55: Wakefield group; to May 29.

Weyhe, 794 Lexington: War Scenes: Old and New; to May 30.

Whitney Museum, 10 W. 8: Contemp. Am. sculpture; to May 29. Hugh Ferriss drawings; May.

Wildenstein, 19 E. 64: Johannes Schiefer; Guitou Knoop; Argentine artists; May.

Young, 1 E. 57: Old masters; May. 18th c. English landscapes; June.

Zborowski, 61 E. 57: 20th c. paintings; to May 30.

NORFOLK, VA. *Museum of Arts & Sciences:* Photo club; to May 31. Norfolk Art Corner; from May 17.

NORTHAMPTON, MASS. *Smith College Museum:* Planning for Future Building; June 4-13.

NORWICH, CONN. *Slater Memo. Museum:* Art School Students Annual; May.

OAKLAND, CALIF. *Art Gallery:* Annual Ex. Sculpture; to June 7.

OBERLIN, O. *Allen Memo. Art Museum:* Student show; May 24-June 15. Bertha E. Dunham; June 16-29.

OKLAHOMA CITY, OKLA. *WPA Art Center:* Internat. Photo Salon; to May 28. Calif. Soc. of Etchers; Art Center Students; to May 30. Oklahoma artists; Acee Blue Eagle; June 1-30.

OLIVET, MICH. *Olivet College:* 16th c. engravings; May 18-June 1. Student show; June.

OSHKOSH, WIS. *Public Museum:* Gilbert Larson photos; May. Syracuse Artists watercolors; June.

OTTUMWA, IA. *Art Center:* Watercolor painting technique; May 23-June 13. Definitions; June 13-July 4.

OXFORD, MISS. *Mary Buie Museum:* Caroline Compton; snapshot show; wallpaper designs; May, June.

PARKERSBURG, W. VA. *Fine Arts Center:* Regional show oils & watercolors; to May 30. Flower exhibit; May 31-June 20.

PENSACOLA, FLA. *Art Center WPA:* Am. paintings; Calif. wild flowers; Ruth Reeves textiles; Bernice Abbott photos; May, June.

PEORIA, ILL. *Public Library:* Photo show; May 15-31. Gelatone facsimiles, Am. paintings; June 1-14. Western watercolorists (AFA); June 15-30.

PHILADELPHIA, PA. *Am.-Swedish Hist. Museum:* Carl Sprinchorn; Ceramics by Barrois; Thornton Oakley. *Art Alliance:* Western hemisphere ceramics; to May 31. Eleanor Arnett; to May 28. Phila. Watercolor Club annual; June 4-28.

Museum of Art: Tapestries by Contemp. French painters; to June 14. Phila. printmakers; May 23-June 11. Am. paintings & prints; from June 20.

Pa. Acad. of Fine Arts: Student show; May 21-June 7. OEM Appointed Artists, May 23-June 14.

PITTSBURGH, PA. *Carnegie Inst.:* Nat'l Exh. High School arts & crafts; to May 31.

Univ. of Pittsburgh: Photos by Luke Swank; May 15-June 8.

PITTSFIELD, MASS. *Berkshire Museum:* Henry M. Seaver; to May 31. Baroque paintings; June 3-30. Robert T. Francis; June 17-July 8.

PORTLAND, ME. *Sweet Memorial:* Charles Woodbury; to May 17. Student Exh.; May 22-June 21.

PORTLAND, ORE. *Art Museum:* Margaret Bourke-White photos; May. All Oregon Show; June.

PROVIDENCE, R. I. *Art Club:* Members show; to May 24. Summer exh.; from May 26.

R. I. School of Design: Annual Student Exh.; to June 1.

RACINE, WIS. *Wustum Museum:* Photo Salon; May. Public School art; June 1-15. Advertising art; June 15-30.

RICHMOND, VA. *Valentine Museum:* Richmond Elementary School art; May 18-June 8.

ROCHESTER, N. Y. *Memo. Art Gallery:* Thorne Miniature Rooms; Finger Lakes exh.; May, June.

ROCKFORD, ILL. *Art Association:* Weaving exh.; to May 31. Marietta Kempert; May. Reproductions of work in Nat'l Gallery of Art; Jay Unzicker; June.

ROSWELL, N. MEX. *Museum Art Center:* Local show; to June 1.

SACRAMENTO, CALIF. *Calif. State Library:* Prairie Printmakers; May.

Crocker Art Gallery: Leland Curtis; Nat'l watercolor show; Richard Yee; to May 31. Ethel K. Bolinger; June 1-30.

ST. GEORGE, S. I., N. Y. *S. I. Inst. of Arts & Sciences:* Norwegian Arts & Crafts; to May 30. S. I. artists; June.

ST. PAUL, MINN. *St. Paul Gallery & School of Art:* Student show; May.

SALEM, ORE. *Art Center:* Louisiana watercolors; May 20-June 10. Photo show; June 10-July 3.

SALT LAKE CITY, UTAH. *Art Center:* Art in S. L. City schools; to June 2. Uncommissioned portraits (AFA); Harold Woolston; June.

SAN DIEGO, CALIF. *Fine Arts Gallery:* E. & K. Van Leyden; Mabel Alvarez; Photo salon; County & city school

arts; May. Peter Gani.e sculpture; Douglass Parshall paintings; Photo annual; June.

SAN FRANCISCO, CALIF. *de Young Museum:* Islamic art; Blanche Bates; thru May. Contemp. Russian art; from May 15. Rico Lebrun; from May 17.

SANTA BARBARA, CALIF. *Museum of Art:* British War Posters; Chinese Watercolors; May.

SARATOGA SPRINGS, N. Y. *Skidmore College:* Student show; to June 1.

SEATTLE, WASH. *Art Museum:* Carnegie group paintings; Mili photos; Geo. Post watercolors; Dorothy D. Jensen paintings; Craftsmen's Guild of Wash.; to June 7.

SHREVEPORT, LA. *La. State Art Gallery:* Shreveport schools; to May 29. Gallery classes; May 31-June 26.

SIOUX CITY, IA. *Art Center:* Public Schools exhibit; Art Center arts & crafts; May. Minnesota Art Project; De Bry engravings; June.

SPRINGFIELD, MASS. *Museum of Fine Arts:* Spring Purchase Show; to May 31. Public school art; Am. portraits of 18th c.; June, July.

G. W. V. Smith Gallery: Art Lg. members show; May 24-June 7.

SPRINGFIELD, MO. *Art Museum:* Springfield Camera Club; May 15-30. Old engravings; June 1-30.

TACOMA, WASH. *Art Association:* Camera Club; Mark Tobey; 18th & 19th c. English & Am. glass; to May 31.

TOLEDO, O. *Museum of Art:* Toledo Artists Annual; Internat. Photo Salon; to May 31. Selected Am. paintings; from June 7.

TRENTON, N. J. *N. J. State Museum:* Flower prints & garden books; 16th-19th c.

UTICA, N. Y. *Munson-Williams-Proctor Inst. School of Art:* Student show; to May 30.

WASHINGTON, D. C. *Arts Club:* Nancy Dyer; Susan B. Chase; Alexandra Darrow; Lyn D. Egbert; to May 22. Everett Warner; Beatrice Field; May 24-June 5. Members show; from June 7.

Corcoran Gallery: Sculpture Western Hemisphere; to May 31. Andrea Zerega; to June 1.

WELLESLEY, MASS. *College Art Museum:* Student show; June.

WEST PALM BEACH, FLA. *Norton Gallery:* John Hawkins; Blanchard Gummo; to May 24. Godey prints; Steel engravings; Rob't E. Lee drawings; May 28 thru summer.

WICHITA, KAN. *Art Museum:* Photo show; May. Rural schools work; Am. lithos; June.

WILLIAMSTOWN, MASS. *Williams College:* 20th c. painting; Am. sculptors; to May 27. Joseph Lindon-Smith; June 5-30.

WILMINGTON, DEL. *Art Center:* Watercolors by Del. artists; Pupils of Howard Pyle; to May 24. Australian art; June 1-28.

WILMINGTON, N. C. *WPA Museum of Art:* U. S. Gov't in art; to May 27. Wilmington artists; June 1-30.

WORCESTER, MASS. *Art Museum:* Providence artists; to May 31. Ancient art of Latin America; thru May. Worcester Photo Clan; to May 31.

YONKERS, N. Y. *Hudson River Museum:* Yonkers Art Assoc.; to May 31.

YOUNGSTOWN, O. *Butler Art Inst.* Batiks by Missouri artists; Early Am. folk art; to May 24. Tom Webb photos; May 29-June 14. Youngstown College exh.; May 19-June 14.

WHERE TO EXHIBIT

EAST

GUILD HALL REGIONAL EXHIBITION: EAST HAMPTON, L. I., N. Y.
July 25-August 16. *Guild Hall, East Hampton, L. I., N. Y.*
Open to artists of New York, New Jersey, Pennsylvania and New England states. Media: oil. Fee, \$2 each entry. Jury. Cash prize. Last date for return of cards and fee, July 2; of entries, July 17th. Galleries also available for one-man shows. For cards and data write Warren Whipple, Guild Hall, East Hampton, L. I., N. Y.

WEST

SECOND ALL-OREGON NO-JURY EXHIBITION: PORTLAND ART MUSEUM
June 6-July 3. *Portland Art Museum, Portland, Oregon.*
Open to all artists resident and working in State of Oregon. Media: painting and sculpture. Entries due at Museum May 26, 5 P. M. All entries must be prepaid except by service men. Service men eligible who are now stationed in Oregon, regardless of former home address; and Oregon residents now in service in other places. Write or telephone Museum for entry cards and further information as soon as possible.

SCHOLARSHIPS AND FELLOWSHIPS

STATE UNIVERSITY OF IOWA, IOWA CITY
Art Department, Univ. of Iowa. Two research assistantships paying \$450 and 2/3 reduction in tuition, 11 tuition scholarships. 1st semester, 1942: Sept. 8-Dec. 19. 2nd sem., 1943: Jan. 4-Apr. 24. Tuition: undergraduates, \$65 resident fee; graduates, \$55. History of art, studio courses, advertising, industrial design, fashion, etc. Apply to Art Department, Univ. of Iowa.

COMPETITIONS

NATIONAL COMPETITION FOR A SEAL OR SYMBOL: THE EAST AND WEST ASSOCIATION
A competition is open to art students, with a prize of \$160, for the best design for a seal or other symbol, symbolic of the purposes of the East and West Assoc., for use wherever a characteristic seal is appropriate. Designs submitted in rough sketch form will be as eligible as finished drawings, and must be accompanied by a brief description of features, and why they are symbolic of relationship between Asia and America. Closing date June 1, 1942. Board of Directors of Assoc. will be judges. In case of tie, \$100 awarded to each. The East and West Assoc., 40 E. 49th St., New York City.

EXHIBITS OF NEW YORK MUSEUMS, THE WEEK OF MAY 24

Listed for the special benefit of AFA Members and Chapter Delegates attending the Federation's Annual Meeting, May 27

AMERICAN MUSEUM OF NATURAL HISTORY

Salon of Photography

BROOKLYN MUSEUM

Prints and the Circus
Seventeenth-Century Dutch Prints
Oceanic Art (Opens May 28)

COOPER UNION

Lighting Fixtures
Embroidered Samplers

METROPOLITAN MUSEUM OF ART

Renaissance of Fashion, 1942
British Arts and Crafts
Men Who Made America. Prints
Cartoons of the Day
Prints of Piranesi

METROPOLITAN MUSEUM OF ART (Cont.)

Chinese Rubbings
Covers from Fashion Magazines
Herbs of the Mediaeval Household

MUSEUM OF THE CITY OF NEW YORK

Men Against Fire. From leather bucket to stirrup pump
Albert Morris Bagby Memorial Exhibition

MUSEUM OF COSTUME ART

The Coming Silhouette

MUSEUM OF MODERN ART

War Time Housing
The Armed Service Fund Sale Exhibition
Two Years of War in England (photographs)
Abstract and Cubist Art
America at Work (Edward Steichen photographs)

MUSEUM OF SCIENCE AND INDUSTRY

Materials from Battle Fronts of the War
Air Raid Defense: Sea and Land
U. S. Marine Show. Development from Revolutionary Times
War Films

NEW YORK HISTORICAL SOCIETY

America Calls. War Posters, Past and Present
New York City Schools of the Past Century
100th Anniversary, Board of Education
Croton Water
100th Anniversary
Dewey at Manila Bay

WHITNEY MUSEUM OF AMERICAN ART

One Hundred Important Paintings from the Museum's Own Collections
Sculptor and Sculptor's Drawings by Contemporary American Artists
Power of America in Building
Drawings by Hugh Ferriss

See the Announcement on Page 189



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